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Clarendon Press Series

SELECTIONS FROM THE LESS KNOWN LATIN POETS

BY

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FORMERLY FELLOW OF TRINITY COLLEGE, OXFORD

Oxford

AT THE CLARENDON PRESS

M.DCCC.LXIX

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PREFACE.

THESE Selections have been compiled with the object of familiarizing younger students with some of the best portions of those Latin Poets whose entire works are in most cases not likely, in a few are not worthy, to be read by ordinary scholars. It can hardly be thought desirable that even a school-boy's knowledge of Roman poetry should be confined to that of a single period, the Augustan, still less to the study of only two authors of that period, although they be as eminent as Virgil and Horace. For any appreciation of the Golden Age itself some acquaintance with the Elegiac and earlier Lyric schools, as represented by Catullus and Tibullus, Propertius and Ovid, is scarcely less indispensable than familiarity with the Epic and Didactic poetry of Virgil, or with the Odes, Satires, and Epistles of Horace; while in order to form any intelligent comparison between the purer ages of the Roman muse, and those of its corruption and decline, the poets of the Neronian, Flavian, and later periods of the Empire ought fairly to have received their share of consideration and study. If moreover, as De Quincey has observed, the poets of the Silver Age be in some sense more thoroughly Roman than those of the Augustan, the works of such writers as Lucan, Statius, and Martial, viewed simply as representative of the national genius and illustrative of the history, society, politics, and manners of the Empire,

would, even on the supposition that they possessed less of poetic beauty and interest than they do, be entitled to the attention of all classical students. It is true that Selections, however carefully made, must needs give a very inadequate idea of writers so voluminous as some of those who are represented by these Extracts; but it is hoped that the various specimens, chosen as they have been after much study and deliberation, will be found sufficiently long and entire in themselves, sufficiently characteristic also of the genius of their several authors, to leave on the reader's mind a fairly accurate and clear, if necessarily an inadequate, conception of each poet's subject, style, diction, rhythm, and other peculiarities. Various reasons, independent of the exigencies of space, have led to the omission of certain writers, who might naturally, it may be thought, have found a place in an Anthology of this character. Selections from the early Dramatists have been excluded, because it was felt that their Plays, unlike the versified declamations of Seneca's Tragedies, if they are to be read with profit, ought to be read entire. The Remains of Naevius and Ennius, besides possessing an antiquarian and philological rather than a purely literary interest, appeared too fragmentary for insertion in a book purposing to supply passages sufficiently long for systematic exercise in translation. From Lucretius, an author peculiarly adapted for Extracts, annotated specimens had already been completed, when the appearance of Mr. Munro's exhaustive edition seemed not only to dispense with the need of any additional commentary, but also to afford promise that the great author of the *De Rerum Natura* would shortly cease altogether to be ranked among the less known Latin Poets. Such characteristic specimens, again, of

Roman literature as the Satires of Juvenal and Persius were deemed too valuable throughout, as well as too familiar, to suggest their being read in extracts. On the other hand, samples of such dull didactic versifiers as Serenus Sammonicus, Numatianus, Merobaudes, and Priscian, were considered undeserving of any place in a Collection designed to interest scarcely less than to instruct. The space which these last would have occupied, has, I trust, been better filled with specimens from the Tragedies ascribed to Seneca, and from the Poems of Prudentius—the only two authors introduced into this volume that are not included in Weber's *Corpus Poetarum.*

The text of the Selections is, for the most part, that of Weber, carefully collated with, and occasionally altered from, the evidence of the best MSS. as given in good critical editions of the several poets; though, in the case of Catullus, it is regretted that the printing had proceeded too far to admit of full benefit being derived from Mr. Ellis' larger edition in regard to MS. information. The Extracts from Seneca, together with references and quotations from his Plays, have been made in accordance with the text of Bothe; those from Prudentius follow that of Dressel. The orthography, with a few exceptions, is also that of Weber, and is confessedly somewhat old-fashioned; but dealing with so many writers of such different periods, compiling for younger students, and feeling myself, amid the present uncertainties of the subject, unable to dogmatize or enlighten, I have made it my sole endeavour as regards spelling to be simple, uniform, and familiar.

The Notes will, it is hoped, be found as few in number and concise in matter as is compatible with

their aim of affording to young students that amount of interpretation and assistance which previous works of the kind have but imperfectly supplied. In each extract, every word of every line has been carefully gone through; and no serious difficulty of meaning, construction, usage, or allusion, no peculiarity of metre or rhythm, that seemed at all worthy of notice and illustration, has consciously been passed over, however imperfectly such may have been dealt with. All information, on the other hand, which may be gathered from such books as Dr. Smith's Dictionaries, has, except in a few necessary cases, been carefully excluded from this portion of the work. Whatever assistance was to be derived from such commentaries on the several authors as were within my reach, I have freely availed myself of; but in the case of many, among the later poets especially, existing aids to interpretation are so scanty, slight, and unedifying, that an editor must rely almost entirely on his own judgment in interpreting them. For my own part, I heartily acknowledge the benefits which my work has in this respect received from Professor Conington's careful revision of the sheets as they passed through the press; and I take this opportunity of expressing once for all my obligation to him for several excellent illustrations and critical suggestions, which, without in every case specifying their source, I have gladly incorporated with my notes.

The well-known Lives of the Roman Poets in Dr. Smith's Dictionary appeared to me to render unnecessary all but the very brief biographical notices prefixed to the several extracts, which aim simply at imparting that amount of information concerning the age and leading circumstances of each author, which is indis-

pensable to an intelligent study of even the smallest portion of his works. For the literary criticisms appended to the Lives I have not bound myself by the authority of any writer in particular, but have in the main followed my own judgment, assisted by such works as Bernhardy's 'Grundriss der Römischen Litteratur,' and M. Nisard's 'Etudes sur les Poetes Latins.' For the dates of the several MSS., a subject of which I possess no special knowledge, I have relied generally on the assertions of Bernhardy, verified, as far as was possible, by reference to other authorities, and, where these have failed me in one or two instances, upon the researches of critical friends.

From a work ranging over so large a field of poetical literature, and descending into the minutiae of interpretation, errors, inaccuracies, and defects can hardly be absent. I am myself conscious of many, and scholars may discover more. He who deals with short portions of several authors must be prepared to encounter the erudite and searching criticism of those whose studies may have been concentrated on each one of them in particular. Some lack of thoroughness will, I have no doubt, be detected here, some want of discrimination, or rashness of generalization, may betray themselves elsewhere in the following pages; but these and similar faults need not, it is hoped, materially impair the general usefulness of the book, if it shall succeed in introducing young classical students in a pleasant and easy way to some new acquaintances among the less known Latin Poets.

March, 1869.

C. VALERIUS CATULLUS.

LIFE OF CATULLUS.

CAIUS (or Quintus) VALERIUS CATULLUS was born at or near Verona, about the year 76 B.C. according to Lachmann's calculation, in point of time, therefore, standing midway between Lucretius and Virgil. In the early part of his gay and extravagant youth he went on the staff of the Praetor Memmius, Lucretius' patron, to Bithynia, in company perhaps with his beloved brother, whose death in the Troad he deplores so pathetically, c. 63 (65). After returning from Asia without having improved his fortunes, he lived in his villas at Sirmio and Tivoli, when not enjoying the society of the capital. His mistress, whom he calls 'Lesbia,' was a married lady of more wit than virtue, possessing the real name of Clodia, according to Apuleius, but probably not the infamous sister of Clodius the tribune. His friends, with whom he maintained the warmest intimacy, were mostly distinguished for genius and cultivation; among these were Cornelius Nepos the historian (if he be the individual to whom Catullus dedicates his poems), Cicero, Hortensius, and Licinius Calvus the orators, Helvius Cinna the Epic and Lyric poet, and perhaps Virgil. As he was a warm friend, so he was an open and bitter hater; his bold republican independence vents itself in violent attacks on persons as distinguished as Julius Caesar, Mamurra, Piso, Memmius, and on other less notable objects of his dislike. After a life of poetic culture, and free social enjoyment, he died, like so many of the Roman poets, at an early age, probably about the year 47 B.C., 'hedera juvenilia tempora cinctus.' (Ov. Amor. 3. 9, 61.)

Though the fame of Catullus, 'the greatest poet Rome ever had' (Niebuhr), rests mainly on his being the first of the Lyric and Elegiac Poets of Italy, it may be said that specimens of almost all the later Roman poetry are found among the products of his highly original genius. His Epic vein, the least prominent perhaps of all, is seen in the Epithalamium of Peleus and Thetis: while his capacities for Satire and Epigram, of which last Martial held

him up as a model, are attested by his biting Iambic, Hendecasyllabic, and other poems. 'Doctus' is the favourite epithet applied to him by succeeding poets, who appreciated his familiarity with Greek, especially Alexandrine, authors, his fondness for Greek mythology, and his successful imitations of Greek modes of expression, thought, metre, and rhythm. The principal service which Catullus rendered to the literature of his country consisted in enriching and refining the language, in varying, smoothing, and adapting the metres, of Roman poetry. Though his hexameters are inferior to those of Virgil in correctness and flow, yet they display a marvellous improvement on those of Lucretius and Ennius; though his Elegiac couplets are often awkward and inharmonious, it must be remembered that he was the first composer of long pieces in that foreign metre, while the excellence of his Iambic, Galliambic, Hendecasyllabic, and Glyconic measures can hardly be said to have been surpassed by any later writer. As Ennius had been pre-eminently the poet of narrative, and Lucretius the poet of contemplation and description, Catullus is in a special degree the poet of Feeling and Imagination, thus preparing the way for Virgil, who combined in himself the characteristic excellences of each.

The 116 poems of Catullus have come to us in much confusion and incompleteness. The oldest existing MSS. of the entire works belong to the 14th century, though there is a single MS. containing, with sundry pieces of other authors, the 'Epithalamium Pelei et Thetidos,' which dates as early as the 10th.

I.

C. VALERIUS CATULLUS.

CARMEN 62 (64).

Epithalamium Pelei et Thetidos.

THIS Idyll contains one poem within another. The love of Peleus is contrasted with the desertion of Ariadne by Theseus. Peleus, one of the Argonauts (Apoll. R. 1. 90 foll.), on that expedition first saw Thetis and loved her. All Thessaly gathers to the bridal. On the nuptial couch is woven the tale of Theseus' infidelity to Ariadne, and the coming of Bacchus with his crew to console the forlorn maiden with his affection. When the multitude of visitors had gazed on this and the other wonders of the palace, Cheiron, Peneios, Prometheus, and all the deities of Olympus, save Apollo and Diana, flock to the nuptials. Last of all the Parcae come forward to chant the destinies of the bride and her lord, and the glories of their great and terrible son that was to be born. Happy times, when before the ages of sin the gods mixed thus freely with men!

For a criticism on the poem, see Sellar, Poets of the Republic, pp. 370–374.

PELIACO quondam prognatae vertice pinus
Dicuntur liquidas Neptuni nasse per undas
Phasidos ad fluctus, et fines Aeetaeos,
Quum lecti juvenes, Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa cita decurrere puppi,
Caerula verrentes abiegnis aequora palmis:

1. Peliaco, Homer's Πήλιον εἰνοσίφυλλον Od. 11. 315, the mountain in Thessaly overhanging Iolcos, which supplied the timber for the Argo: hence Apoll. R. 1. 386 Πηλιὰς Ἀργώ.

Prognatae. Hor. Od. 1. 14, 12 'Silvae filia nobilis.'

3. Aeetaeos, Colchis, the kingdom of Aeetes, father of Medea, through whose territories the river Phasis flowed.

4. Lecti: cp. Theocr. 13. 18 Πασᾶν ἐκ πολίων προλελεγμένον: Virg. E. 4. 35 'delectos heroas.'

Robora pubis, cp. l. c. θεῖος ἄνθος Ἡρώων. A few MSS. have 'puppis:' but Catullus does not, like Lucretius and others, repeat words at the end of his lines after such short intervals.

5. Avertere, 'carry off' by force, or, more usually, by fraud: cp. Virg. Ae. 10. 78 'avertere praedas.'

7. Abiegnis, contracted from 'abiegenis,' like 'ilig(e)nus,' 'privig(e)nus.' The word was probably sounded as a trisyllable, 'abyegnis,' similarly to 'abyete,' 'aryete,' and others. Cp. Prop. 4. 18

Diva quibus, retinens in summis urbibus arces,
Ipsa levi fecit volitantem flamine currum,
Pinea conjungens inflexae texta carinae.
Illa rudem cursu prima imbuit Amphitriten.
Quae simul ac rostro ventosum proscidit aequor,
Tortaque remigio spumis incanuit unda,
Emersere feri candenti e gurgite vultus
Aequoreae monstrum Nereides admirantes.
Illaque haudque alia viderunt luce marinas
Mortales oculis nudato corpore Nymphas
Nutricum tenus extantes e gurgite cano.
Tum Thetidis Peleus incensus fertur amore,

(3. 19). 12 'Induit abiegnae cornua falsa bovis.'

Palma here for 'the blade of the oar:' more often 'palmula' is used in this sense.

8. Retinens, for 'tenens,' as often in Lucr.: Pallas πολιοῦχος, ἐρυσίπτολις is meant. Cp. Apoll. R. 1. 19 *νῆα μὲν οὖν οἱ πρόσθεν ἔτι κλείουσιν ἀοιδοὶ Ἄργον Ἀθηναίης καμέειν ὑποθημοσύνῃσιν*; and ib. 551 *ἔργον Ἀθηναίης Ἰτωνίδος*.

9. Currum: cp. Aesch. Prom. 468 *λιγύπτερ' εὗρε ναυτίλων ὀχήματα*.

10. Pinea texta: common phrase in Ovid, as M. 14. 530; Fast. 1. 506.

Inflexae: here not a mere epithet, but describing the first step in ship-building.

Carinae, dative case. 'Fitting on the well-curved keel the pine-wood fabric.'

11. Illa. The ship Argo, not 'Diva,' as shewn by 'quae,' v. 12.

Cursu after 'imbuit,' as in Val. Fl. 1. 69 'Ignaras Cereris qui vomere terras Imbuit.'

Imbuit, as we should say, 'first *initiated* Amphitrite, hitherto untried.'

Amphitriten. These spondaic endings (esp. in the case of proper names) are very common in Catullus: in this single poem there are twenty-eight instances, the same number that occur in all Virgil; yet for an hundred and thirty consecutive lines (vv. 120–254) not one is found. Lucretius, who did not form his verses upon the Greek model so much as Catullus, uses these spondaic terminations more sparingly. See on Ov. M. 1. 62.

12. Proscidit, 'cleft in front of her,' a word used for the 'first ploughing' in Virg. G. 1. 97 'proscisso quae suscitat aequore terga.'

13. Torta, a probable correction of 'tota,' as found in the MSS. 'Tortus' occurs in the passage of Silius 7. 411 foll., which is an imitation of these lines.

The MSS. also have 'incanduit,' which is accepted by most editions. Since however 'incandescere' is mostly, if not always, used in connection with heat, and 'candente' occurs just after, it may be well to adopt, with Orelli and others, 'incanuit.' Cp. Apoll. R. 1. 545 *μαιραὶ δ' αἰὲν ἐλευκαίνοντο κέλευθοι*.

14. The construction here is doubtful. It is awkward to take the 'feri vultus' as a genitive with 'monstrum,' or as nom. in apposition to 'Nereïdes,' while 'feri' seems scarcely a fit epithet for the faces of the Nereids, unless it is taken in the sense of 'wild with amazement.' Weber takes the 'feri vultus' as the nominative, referring to the Tritons and other seadeities; but then the asyndeton in the next line is displeasing. The slight change from 'feri' (MSS.) into 'freti,' adopted by Haupt, would seem to remove the difficulties best; 'vultus' being joined as an accusative with 'emersere,' cp. Ov. Fast. 3. 367 'totum jam sol emerserat orbem.' See a similar passage in Val. Cat. Dirae. 56. 7.

16. Illaque haudque alia, 'on that and on no other day.' This seems the slightest alteration possible from the 'illa-[que?] atque alia' of the MSS. (which makes no sense), especially as we know 'haud' was originally written 'haut.' See on Stat. Silv. 3. 5, 78. Lachm. suggests 'si qua alia;' others have 'illa atque haud alia.' For a similar confusion between 'haud' and 'aut' see 64 (66). 35.

18. Nutricum, 'lifting their bosoms out of the creaming surge.' I find no other instance of 'nutrix' for 'mamma.' Perhaps this helps to explain the odd reading of a few MSS. 'umblicum.'

Tum Thetis humanos non despexit hymenaeos,
Tum Thetidi pater ipse jugandum Pelea sensit.
O nimis optato saeclorum tempore nati
Heroes, salvete, deum genus, o bona matrum
Progenies, salvete iterum 23b
Vos ego saepe meo vos carmine compellabo,
Teque adeo, eximie taedis felicibus aucte,
Thessaliae columen Peleu, cui Jupiter ipse,
Ipse suos divum genitor concessit amores.
Tene Thetis tenuit pulcherrima Neptunine?
Tene suam Tethys concessit ducere neptem,
Oceanusque, mari totum qui amplectitur orbem?
Quae simul optatae finito tempore luces

20. Despexit hymenaeos, 'scorned not mortal wedlock.' The last syllable is lengthened by the caesural pause, as in 64 (66). 11 'auctus hymenaeo:' cp. Virg. Ae. 7. 398 'Sustinet, ac natae Turnique canit hymenaeos.'

21. Pater, Nereus, or Jupiter, for the latter of whom v. 27 affords a strong argument.

Sensit, in its prose sense 'judged,' 'approved.' Some MSS. have 'sanxit.'

22. Nimis, as often in Plautus, = 'greatly,' with no idea of excess: cp. Nemesianus Cyn. 113 'Cuique nimis molles fluitent in cursibus aures.' The adjective is used in the same way. Compare the use of 'parum' = 'hardly,' 'very little.' The enthusiasm here expressed for the heroic age is brought out more in the last lines of the poem, when contrasted with the corruption of Catullus' own times. Cp. Virg. Ae. 6. 649 'Magnanimi heroes nati melioribus annis.'

23. Matrum, 'noble offspring of heroic mothers;' this is the reading of most modern texts instead of 'mater,' (MSS.) which Doering retains but fails to interpret; whether understood of Thetis or Thesaly or the Argo, 'cujus velut utero inclusi latuerunt Argonautae,' it is equally unsatisfactory. An old commentary on Virg. Ae. 5. 80 quotes these lines from Catullus as 'Salvete deum gens, o bona matrum Progenies salvete iter...' Rossbach completes the hemistich with 'adspirate canenti.'

25. Teque, better taken with 'compellabo,' as Lachmann and Haupt punctuate, than, as Orelli, with 'tenuit.' For 'adeo,' in this connexion, see Virg. E. 4. 11; G. 1. 24. As the adverb 'eximie' is used rarely in the Latin poets, something may be said for the 'eximiae' of the Aldine editions.

With aucte cp. 64 (66). 11 'novo auctus hymenaeo.'

27. Amores: as in 10. 1; 43. (45.) 1; and Virg. G. 3. 227, of the 'object of love.' According to Pindar, Isthm. 8. 60, Poseidon was in love with Thetis as well as Zeus, Ζεὺς δ' ἀμφὶ Θέτιος ἀγλαόν τ' ἔρισαν Ποσειδᾶν γάμῳ κ. τ. λ.

28. Neptunine is an irregularly formed patronymic, like 'Nerine' in Virg. E. 7. 37, neither of them occurring elsewhere. Compare Hesiod's Ὠκεανίνη. 'Neptunias' would be the natural form, like 'Thestias.' Thetis is called so as being the granddaughter of Poseidon. Schwabe, Haupt, and Lachmann read here 'Nerëine,' thus avoiding the anomaly of a Latin name formed into a Greek patronymic. MSS. 'Nectine,' 'Neptine.'

29. Tethys, wife of Oceanus, and mother of the Oceanides, as in Hom. Il. 14. 201, Ὠκεανόν τε θεῶν γένεσιν καὶ μητέρα Τηθύν.

Neptem, because Doris the mother of Thetis was the daughter of Oceanus and Tethys.

30. Amplectitur. According to the Homeric conception of the ocean as a great river encircling the world. Cp. Hor. Epod. 16. 41 'Nos manet Oceanus circumvagus;' and Virg. G. 2. 122.

31. Finito tempore, 'in the appointed time,' or, 'in the fulness of time,' 'when the time was accomplished.' Cp. 64 (66). 79

Advenere, domum conventu tota frequentat
Thessalia: oppletur laetanti regia coetu.
Dona ferunt prae se: declarant gaudia vultu.
Deseritur Scyros: linquunt Phthiotica tempe,
Crannonisque domos, ac moenia Larisaea,
Pharsalum coeunt, Pharsalia tecta frequentant.
Rura colit nemo, mollescunt colla juvencis,
Non humilis curvis purgatur vinea rastris,
Non glebam prono convellit vomere taurus,
Non falx attenuat frondatorum arboris umbram,
Squalida desertis robigo infertur aratris.
Ipsius at sedes, quacumque opulenta recessit
Regia, fulgenti splendent auro atque argento.
Candet ebur soliis, collucent pocula mensae,

'optato quum junxit lumine taeda.' Most MSS., according to Mr. Ellis, have 'optato finitae,' which he retains.

The plural of lux is more often used of the heavenly bodies, than of the day, as here.

32. Advenere. Some MSS. give 'ut venere.' Though 'simul' is used more often with 'ac' and 'atque,' in Cicero we find it commonly with 'ut,' but seldom, if ever, separated from it, as in the case above supposed. Catullus often uses 'simul' by itself for 'simul ac.'

33. Oppletur. Found in Plautus and Lucretius, but afterwards used more in prose than poetry.

34. Prae se is best taken with 'ferunt:' Doering alone punctuates otherwise.

35. Scyros. MSS. 'Syros.' The Dolopians who occupied Scyros were a Thessalian race: cp. Thuc. i. 98, which may help to explain the mention of so distant a place. Lachm., Haupt, and Schwabe read 'Cieros,' a town in Thessaly, identified by some with Arne, the famous town from which the Aeolians migrated to Boeotia.

Phthiotica tempe, 'the valleys of Phthiotis;' 'tempe' being used here, as in Virg. G. 2. 469 and elsewhere, for any scenery like the real Tempe, which was not near Phthiotis. Cp. Cic. Ep. ad Att. 4. 15 'Reatini me ad sua τέμπη duxerunt.' Lachm. suggests 'Phthiotida, Tempe.' It is simpler, however, to suppose a lack of topographical precision in the poet. See Prof. Conington's note on Virgil's vagueness about Pharsalia and Philippi, G. 1. 490.

36. Crannonisque domos. The best conjectures that could be made from the confusions of the MSS. Crannon and Larissa were the two most important towns of Thessaly.

Larissa probably meaning 'a fortified town' in Pelasgian, moenia is not inapplicable.

37. Pharsalum: so Lachm. and Haupt. This reading saves the awkwardness of scanning 'Pharsaliam' as a trisyllable, or supposing a change of quantity in the same line. Besides, 'Pharsalus' is the right name for the town, 'Pharsalia' for the district.

39. Humilis, 'low-lying:' not the epithet we should have expected for a vineyard: but some vines were best adapted for the lower grounds, as here for the rich *plain* of Thessaly, others for the hill-sides. See Virg. G. 2. 273 'Collibus an plano melius sit ponere vites.'

40. Prono vomere, 'deep-pressed, deep-driven share,' illustrating the 'convellit.'

42. Robigo, formed like 'aerugo,' 'ferrugo,' from 'robus,' old form of 'ruber.' Lachm. writes 'rubigo.' But the god or goddess to which the Robigalia were dedicated seems to have been originally spelt with an o.

43. Ipsius, i. e. Peleus, as involved in 'regia.'

Recessit, 'far inward as it stretched.' Cp. Virg. Ae. 2. 300, in a somewhat similar sense, 'secreta parentis Anchisae domus arboribusque obtecta recessit.'

45. Mensae, like 'soliis,' dative: 'sparkle on the board;' or genitive, as Virg. Ae.

Tota domus gaudet regali splendida gaza.
Pulvinar vero divae geniale locatur
Sedibus in mediis, Indo quod dente politum
Tincta tegit roseo conchyli purpura fuco.
Haec vestis, priscis hominum variata figuris,
Heroum mira virtutes indicat arte.
Namque fluentisono prospectans litore Diae
Thesea cedentem celeri cum classe tuetur
Indomitos in corde gerens Ariadna furores,
Necdum etiam sese, quae visit, visere credit,
Utpote fallaci quae tum primum excita somno
Desertam in sola miseram se cernat arena.
Immemor at juvenis fugiens pellit vada remis,
Irrita ventosae linquens promissa procellae.
Quem procul ex alga maestis Minois ocellis,

11. 738 'plenae pocula mensae.' Doering reads 'mensis,' without authority; though Virgil, Ae. 1. 640, in a passage evidently imitated from this, has 'Ingens argentum mensis.' The middle rhyme made by 'mensis' with 'soliis' would not be agreeable.

46. Gaza. A Persian word; taken with 'splendida,' 'Gay is all the palace, glittering with royal wealth.' Cp. Virg. Ae. 1. 637 'regali splendida luxu.'

47. Pulvinar geniale. The bridal couch dedicated to the genius of the married couple, and placed in the 'atrium' or inner court. Cp. Hor. Ep. 1. 1, 87 'Lectus genialis in aula est.' It was called also 'lectus adversus,' from being opposite the door, as in Prop. 5 (4). 11, 85 'Seu tamen adversum mutarit janua lectum.'

Divae, Thetis.

49. Conchyli, genitive of 'conchylium' = κογχύλιον. Cp. Lucr. 6. 1072 'Purpureusque colos conchyli.' There seems to have been no such form as 'conchylis,' which the Aldine editions have.

50. Vestis, 'coverlet:' so v. 163. Cp. Lucr. 2. 36, and Virg. Ae. 1. 639 'Arte laboratae vestes ostroque superbo.' The next two hundred and thirteen lines are taken up with describing the embroidery work of this coverlet. The tale of the desertion of Ariadne is set forth to point the contrast between the faithlessness of Theseus and misery of Ariadne on the one hand, and the fidelity of Peleus and happiness of Thetis on the other.

52. Fluentisono. An ἅπαξ λεγόμενον.

Diae, old name for Naxos. Cp. Hom. Od. 11. 324 Δίῃ ἐν ἀμφιρύτῃ. There is a mountain in Naxos still called 'Zia.' Note the alliteration of the following line.

55. The text is Voss's conjecture. As far as the MSS. are concerned it is (as Orelli says) a 'locus conclamatus.' Weber adopts Sillig's emendation (which involves the slightest change from the MSS., but which scans 'fuit' as a monosyllable): 'Necdum etiam sese, quae fuit, tunc credidit esse.'

56. Utpote is, no doubt, more often used with the subjunctive; but in Cicero we have one or two examples of the indicative, as Ep. ad Att. 2. 24, 4 'Ea nos, utpote qui nihil contemnere solemus, non pertimescebamus.'

57. Cernat. The MSS. and texts are divided between 'cernit' and 'cernat.' Lachm., Haupt, and Schwabe prefer 'cernat.'

58. Pellit, = 'is dashing,' i.e. represented on the embroidery as dashing. Few such endings of the hexameter line would be found in Virgil or Ovid.

60. Alga. Here, and at v. 168, Heinsius proposes to read 'acta,' as in Virg. Ae. 5. 613, on the ground that 'alga' is not used for the sea-shore. But Juvenal 4. 48 has 'Algae inquisitores,' where, however, it may be taken in its usual sense of sea-weed.

Saxea ut effigies bacchantis, prospicit, euhoe,
Prospicit, et magnis curarum fluctuat undis,
Non flavo retinens subtilem vertice mitram,
Non contecta levi velatum pectus amictu,
Non tereti strophio lactentes vincta papillas,
Omnia quae toto delapsa e corpore passim
Ipsius ante pedes fluctus salis alludebant.
Sed neque tum mitrae, neque tum fluitantis amictus
Illa vicem curans toto ex te pectore, Theseu,
Toto animo, tota pendebat perdita mente.
Ah misera, assiduis quam luctibus externavit
Spinosas Erycina serens in pectore curas,
Illa tempestate, ferox quo ex tempore Theseus
Egressus curvis e litoribus Piraei
Attigit injusti regis Gortynia tecta.

61. Saxea. Of the fixed stony gaze of the eyes, while all her frame beside is agitated with passion.

Euhoe. Taken with 'bacchantis,' 'shouting "Evoe" in the orgies;' the same phrase occurs below, v. 255. The MSS. have 'heuhe,' 'heue:' hence the 'eheu' of later editions. See Lachm. note on Lucr. 5. 743.

62. Fluctuat, the scenery suggesting the metaphor.

63. Subtilem..levi. Not able to keep even the fine scarf or veil on her auburn head, or the light mantle on her breast. These epithets help to mark the fever and passion of her grief: so perhaps tereti strophio.

65. Strophium, *στρόφιον*, 'breast-band.'

Lactentes. Lachm. has this form of the verb here, while at Lucr. 5. 883 he has 'lactantia.' The form in the text is much the most common of the two. We are much tempted by the ingenious conjecture of Muretus 'luctantes,' the Latinity of which Orelli unreasonably, it seems to me, disputes.

66. Passim, 'to and fro,' 'here and there,' to be joined with 'alludebant.'

67. Alludebant. Found rarely with an accusative; perhaps an imitation of *προσπαίζειν τινα* in Greek. In Val. Fl. 6. 664 we have 'summa cacumina silvae Lenibus alludit flabris levis auster.' Some MSS. have 'allidebant.'

71. Externavit, 'maddened;' cp. v. 166: see Lachm. on Lucr. 4. 1020. The active form is nowhere found but in this passage, though 'externatus' in the participle occurs three times in Ovid. The verb is formed after the analogy of 'consterno,' 'aspernari.' 'Externatus,' as from 'externus,' is post-classical. As in 'exspuo,' 'exspiro,' 'exsisto,' 'exsolvo,' and the rest, 'exsternavit' is written with and without the 's,' as in Orelli and Lachmann respectively. There is little to recommend the reading of Achilles Statius (the commentator on Catullus), 'extenuavit,' found in a very few MSS.: cp. v. 165.

73. Tempestate..tempore. A kind of redundancy not uncommon in Caesar: cp. B. G. 1. 6 'illa die,'..'qua die:' so in Cic. Div. in Caec. 13 'illius temporis,'—'quo die.' 'Ferox quo ex tempore,' though rough in sound, seems to be the nearest approach to the MSS., which give 'ferox et,' 'feroxque et.'

74. Piraei. A poetic anachronism for Phalerum, the early haven of Attica. The Piraeus, as a port, dates only from Themistocles' time.

75. Gortynia tecta, Gortyn, or Gortyna, the chief city in Crete next to Gnossus, in which latter city Homer makes Minos reign. Od. 19. 178. 'Tecta' (MSS. 'tenta,' 'templa') is clearly preferable to 'templa,' which Weber reads, comparing Lucr. 2. 28, where Lachmann, as here, changes the 'templa' of the MSS. into 'tecta.'

Nam perhibent olim crudeli peste coactam
Androgeoneae poenas exolvere caedis,
Electos juvenes simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro.
Quis angusta malis quum moenia vexarentur,
Ipse suum Theseus pro caris corpus Athenis
Proicere optavit potius, quam talia Cretam
Funera Cecropiae nec funera portarentur.
Atque ita nave levi nitens, ac lenibus auris,
Magnanimum ad Minoa venit, sedesque superbas.
Hunc simul ac cupido conspexit lumine virgo
Regia, quam suaves expirans castus odores
Lectulus in molli complexu matris alebat,
Quales Eurotae progignunt flumina myrtus,
Aurave distinctos educit verna colores,
Non prius ex illo flagrantia declinavit
Lumina, quam cuncto concepit corpore flammam

77. Androgeoneae caedis, Androgeos, son of Minos and Pasiphae, excited the jealousy of the Athenians and Megarians, whose champions he had conquered at the Panathenaea in all the contests, and (according to some accounts) was assassinated by his rivals on his way to Thebes. The games celebrated in his honour at Athens were called *Ἀνδρογεώνια*. Androgeos or -us are mostly used by the Latin poets: but 'Androgeon' is found in Prop. 2.1, 62, whence is formed the adjective in the text.

78. Decus innuptarum, 'the pride and flower of the maidens,' i.e. the most beautiful of the maidens. Cp. Hor. Od. 3, 16, 20 'Maecenas, equitum decus.' The number of each was seven. Cp. Ov. M. 7. 456; 8. 153.

80. Angusta, 'straitened,' 'distressed:' or 'shrunken through the loss of her citizens,' better than the 'augusta' of some MSS., which hardly suits the humiliated condition of Athens here spoken of. At the same time the expression in the text is somewhat unusual.

82. Optavit, 'chose,' 'boldly undertook,' as Virg. Ae. 6. 501 'Quis tam crudeles optavit sumere poenas.'

83. Nec funera. The reading of the best MSS. Doering of later editors alone gives 'ne funera,' mentioning at the same time a somewhat happy conjecture of Lange, 'sine funere,' which would be very like Manil. 5. 548 'Virginis et vivae rapitus sine funere funus.' 'Nec,' the old form of the negative, as in the phrases 'res nec mancipi,' 'fur nec manifestus,' etc. It is a kind of oxymoron—as we might say, 'living corpses.' Lucr. 1. 92 has 'casta inceste,' other instances are 'innuptae nuptiae,' 'mentes dementes,' quoted by Cicero; he himself in Phil. 1. 2 uses 'insepulta sepultura' of Caesar's burial. But the genius of the Latin language was not as well fitted for this mode of expression as the Greek.

With portarentur cp. v. 151 'deessem:' so 22. (24). 4 'mallem divitias Midae dedisses.... Quam sic te sineres.'

85. Magnanimum can hardly be used in a good sense here after 'injusti regis' v. 75, but like *μεγαλόφρων* = 'haughty.'

89. Cp. Hom. Il. 18. 437, 438 *ὁ δ' ἀνέδραμεν ἴχνεϊ ἴσος τὸν μὲν ἐγὼ θρέψασα φύτον ὡς γουνῷ ἀλωῆς*, and Theocr. 24. 101.

Myrtus, as in MSS., not 'myrtos.' So 'laurus' in Virg. E. 6. 83 'Audiit Eurotas jussitque ediscere laurus.'

90. Distinctos colores, 'flowers of varied hue:' 'the various blooms that open to the breeze of spring.'

92. Cuncto corpore. There seems to be less authority for the reading 'pectore' which appears in Doering, Orelli, and Weber: Lachmann, Haupt, and Schwabe have 'corpore.' The former is much the more common; but there is nothing so unusual

Funditus, atque imis exarsit tota medullis.
Heu! misere exagitans immiti corde furores
Sancte puer, curis hominum qui gaudia misces,
Quaeque regis Golgos, quaeque Idalium frondosum,
Qualibus incensam jactastis mente puellam
Fluctibus, in flavo saepe hospite suspirantem!
Quantos illa tulit languenti corde timores!
Quanto saepe magis fulgore expalluit auri!
Quum saevum cupiens contra contendere monstrum
Aut mortem oppeteret Theseus, aut praemia laudis.
Non ingrata, tamen frustra, munuscula divis
Promittens, tacito suspendit vota labello.
Nam velut in summo quatientem brachia Tauro

about the latter as to require the change. 'Her whole frame caught the fire of love, but it burned fiercest in her heart' ('medullis'). Note the alliteration with 'c,' as in v. 53, 101, and 350.

94. It is better with Lachmann to join this line with the following than with the preceding one, as 'immiti corde' applied to Ariadne would not be easy to explain. Spoken of Cupid it may be illustrated by Eur. Hipp. 1274 Ἔρως ᾧ μαινομένᾳ κραδίᾳ πανδε ἐφορμάσῃ, according to one interpretation of the passage.

95. Cp. 66 (68). 18 'Non est dea nescia nostri, quae dulcem curis miscet amaritiem.' Muretus quotes the pretty expression of Musaeus, γλυκύπικρον κέντρον ἐρώτων. Doering proposes 'saeve puer' for 'sancte,' but besides there being no authority for the change, it would be a mere repetition of 'immiti corde.' For the sentiment, cp. Claudian Nupt. Hon. et Mar. 69 foll.

96. Golgi. A town of Cyprus, in ignorance of which the copyists wrote here 'Colchos.' See 34 (36). 14 'Quae sanctum Idalium... Colis quaeque Amathunta quaeque Golgos.' Theocr. 15. 100 (imitated perhaps by Catullus) Δέσποιν' ἃ Γολγώς τε καὶ Ἰδάλιον ἐφίλασας.

Idalium, the name of the forest as well as the town near to it.

98. Fluctibus. Waves of trouble or passion, as above, v. 62 'Magnis curarum fluctuat undis.'

In hospite, 'sighing for the fair-haired stranger.' Cp. Ov. Fast. 1. 417 'Hanc cupit, hanc optat, solam suspirat in illam,' or (as Burmann reads) 'in illâ:' Ib. 6. 490 'in illa aestuat:' so M. 9. 725 'ardetque in virgine virgo.' Not unlike is Horace's expression, Od. 1. 17, 19 'laborantes in uno.'

100. Quanto MSS., not as in most editions 'quantum.'

Expalluit auri. The Latin poets are often not more precise than the Greek as to the relations of colour. But the gold of the ancients being much alloyed with silver was no doubt of a much paler hue than ours. Cp. 79 (81). 4 'Hospes inaurata pallidior statua:' and Ov. M. 11. 110 (of Midas) 'Tollit humo saxum, saxum quoque palluit auro,' though just above we have 'fulvum vertatur in aurum.' There is much the same ambiguity about the Greek χλωρός. Ritschel suggests 'fulvore.'

102. Oppeteret. Only applies to 'mortem.' In classical writers it seems always used of meeting evil. Guarinus conjectured 'appeteret.' The subjunctive represents the ground of her anxieties, 'to think that Theseus should run the risk.'

103. Non ingrata. The gods heard her prayers for the success of Theseus, though that success was not to inspire gratitude or fidelity in him; hence the 'nam' of 105: the acceptance of the prayers was shewn by the triumph of Theseus.

104. Suspendit, a happy conjecture, adopted into his text by Orelli: 'her prayers hung unuttered on her speechless lips,' i. e. she was too anxious and fearful to express them in words, or afraid lest she should disclose her passion to her father. Lachm. reads, with the best MSS., 'succendit,' which can hardly mean 'pours burning vows.' Haupt has 'succepit,' which is very common in connection with vows, sacrifices, etc.

Quercum, aut conigeram sudanti cortice pinum
Indomitum turben contorquens flamine robur
Eruit: illa procul radicibus exturbata
Prona cadit, lateque et cominus obvia frangens,
Sic domito saevum prostravit corpore Theseus,
Nequicquam vanis jactantem cornua ventis.
Inde pedem sospes multa cum laude reflexit,
Errabunda regens tenui vestigia filo,
Ne labyrintheis e flexibus egredientem
Tecti frustraretur inobservabilis error.
Sed quid ego a primo digressus carmine plura
Commemorem? ut linquens genitoris filia vultum,
Ut consanguineae complexum, ut denique matris,
Quae misera in gnata deperdita laeta . . .

106. Sudanti cortice. In order to continue the image of the 'quatientem brachia,' 'nutanti vortice' has been read by some on slight authority. But the words in the text complete the description of the pine begun in the epithet 'conigeram;' the variety is more pleasing than the repetition of the waving boughs would have been. The simile is very common. Cp. Virg. Ae. 2. 626 and 5. 448; Hor. Od. 4. 6, 10; Hom. Il. 4. 482; 16. 482; 13. 178.

107. Indomitum turben. This seems to have been the earliest reading, and is adopted by Haupt and Schwabe. We have the same collateral form of 'turbo' in Tibull. 1. 5, 3, where, however, 'turben' is masculine.

Contorquens, 'wrenching with gathered force.'

Robur, 'the trunk.'

108. For radicibus some MSS. have 'radicitus;' we have the same variety in Virg. Ae. 5. 449, a parallel passage to this.

109. Lateque et cominus obvia. Of the two ingenious conjectures made out of the 'tumieius' of the MSS., I have chosen Scaliger's rather than Lachmann's 'qua est impetus,' the sense of which seems tame. 'Crashing all that meets it far or near.'

Obvia has better authority than 'omnia.'

110. Saevum, Doering thinks, is used here like 'ferus' in Virgil, as a substantive, 'the beast:' but he quotes no passage to justify the usage.

112. Inde. From the Labyrinth, where the Minotaur was confined.

113. Errabundus. In its proper sense 'apt (but for the thread) to wander;' a participial adjective, like 'pudibundus,' 'furibundus,' and others.

114. Egredientem, either 'trying to escape,' or for 'quin egrederetur,' 'hinder his escaping.'

115. Tecti. Cp. Ov. M. 8. 168 'Tanta est fallacia tecti.' The Labyrinth was a covered space, with blank walls for the sides of its paths. See Virgil's description of it, Ae. 5. 589 foll. 'Parietibus textum caecis iter ancipitemque Mille viis habuisse dolum, qua signa sequendi Falleret indeprensus et irremeabilis error;' the last words of which are a refined imitation of this passage. Cp. Ib. 6. 27 'Hic labor ille domus et inextricabilis error.'

Inobservabilis, a coinage probably of Catullus, not used, it would seem, by any other poet.

119. There have been numerous attempts to supply the loss of a word in the MSS. of this line, all more or less unsatisfactory. Lachmann suggests 'laetabatur,' of which the meaning is not clear. Professor Conington, 'lamentata est.' Sillig proposed 'Quae misera ingratam fieret deperdita, laeta,' the last word being joined with the following line, = 'she joyfully preferred.' Could Catullus have written 'Quae misera ingratam gnatam deperdita flebat,' the 'gnatam' getting mixed up with 'ingratam,' and then dropping out altogether. The MSS. have 'leta,' from which the change to 'flebat' cannot be thought extravagant. 'Ingratam,' i. e. seeming ungrateful from being so ready to leave her home with Theseus.

Omnibus his Thesei dulcem praeoptarit amorem?
Aut ut vecta rati spumosa ad litora Diae
Venerit, aut ut eam devinctam lumina somno
Liquerit immemori discedens pectore conjunx?
Saepe illam perhibent ardenti corde furentem
Clarisonas imo fudisse e pectore voces;
Ac tum praeruptos tristem conscendere montes
Unde aciem in pelagi vastos protenderet aestus;
Tum tremuli salis adversas procurrere in undas
Mollia nudatae tollentem tegmina surae;
Atque haec extremis maestam dixisse querelis
Frigidulos udo singultus ore cientem:
Siccine me patriis avectam, perfide, ab oris,
Perfide, deserto liquisti in litore, Theseu?
Siccine discedens, neglecto numine divum,
Immemor ah! devota domum perjuria portas?
Nullane res potuit crudelis flectere mentis
Consilium? tibi nulla fuit clementia praesto,
Immite ut nostri vellet miserescere pectus?
At non haec quondam nobis promissa dedisti
Voce; mihi non haec miserae sperare jubebas,

120. Praeoptarit. Scanned as a trisyllable, like 'prohibeat' and 'coaluerint' in Lucretius. The MSS. have 'portaret.'

121, 2. Rati Venerit. I have adopted Lachmann's emendation of these two lines. The objections to 'vecta ratis' are slight, but the 'eam' following directly after to denote a different subject from 'ratis' would be most awkward. There is a gap in the MSS. after 'eam,' which has been filled up with 'tristi' and 'dulci,' the latter recommended by the line from the Ciris.

122. Devinctam, preferable to the 'devictam' of some texts. Cp. Ciris, 206 'Jamque adeo dulci devinctus lumina somno Nisus erat;' the two words are often confounded, as e. g. Lucr. 1. 34; Livy 5. 44, 7.

128. Tremuli. Cp. Ov. Her. 11. 75 'Ut mare fit tremulum, tenui quum stringitur aura;' the sea is described with the epithet best corresponding to Ariadne's own state, 'restless,' 'agitated.'

131. Frigidulos, 'faint, feeble sobs.' Cp. Virg. Ae. 11. 338 'frigida bello dextera.' Catullus is very partial to the diminutives of adjectives: we have 'uvidulus,' 'languidulus,' 'tenellulus,' 'aridulus,' 'imulus,' 'eruditulus,' 'integellus,' 'mollicellus,' and others.

Udo, 'choked with tears.' Cp. Virg. Ae. 7. 533 'Udae vocis iter.'

132. Siccine. Plautus, Rud. 2. 4, 12, uses 'sicce,' a form of 'sic,' like 'hicce,' 'ecce,' the affix 'ce' or 'ci' answering to the Greek ι in οὑτοσί. 'Siccine' is rarely, if ever, used by Virgil or Ovid.

For oris the MSS. give 'aris.'

135. Devota, sc. 'morti' or 'poenae' = 'thy doomed perjury.' Cp. Hor. Od. 3. 4, 27 'devota arbos.'

Portas, i. e. 'Instead of bearing me with you, you carry home nothing but your false vows and their doom.'

138. Miserescere. A necessary change of 'mitescere' (MSS.), which last Doering almost alone retains. There is no authority for the genitive after 'mitescere' = 'softening towards me,' though 'nostri' might be taken with 'immite,' = 'pitiless to me.'

140. Mihi. Somewhat awkward after 'nobis,' whence some have adopted the 'blanda promissa dedisti' of some MSS.,

Sed connubia laeta, sed optatos hymenaeos
Quae cuncta aerii discerpunt irrita venti.
Nunc jam nulla viro juranti femina credat,
Nulla viri speret sermones esse fideles:
Quis dum aliquid cupiens animus praegestit apisci,
Nil metuunt jurare, nihil promittere parcunt:
Sed simul ac cupidae mentis satiata libido est,
Dicta nihil metuere, nihil perjuria curant.
Certe ego te in medio versantem turbine leti
Eripui, et potius germanum amittere crevi,
Quam tibi fallaci supremo in tempore deessem.
Pro quo dilaceranda feris dabor, alitibusque
Praeda, neque injecta tumulabor mortua terra.
Quaenam te genuit sola sub rupe leaena?
Quod mare conceptum spumantibus expuit undis,
Quae Syrtis, quae Scylla rapax, quae vasta Charybdis,

joining 'mihi' with this part of the sentence. Lachmann, however, and Haupt read as in the text. A greater difficulty arises from the apparent construction of 'jubeo' with a dative before an infinitive, usually supposed to be a characteristic only of later writers. Orelli would take the 'mihi' after 'sperare,' 'hope such for myself,' which perhaps is the safest course in the absence of any certain example of this construction with 'jubeo.' See Burmann's note on Ov. M. 8. 752, where Heinsius with one MS. has 'famulisque jubet,' and all the rest 'famulos;' and Ernesti on Cic. Ep. ad Att. 9. 13 'Hae mihi literae Dolabellae jubent ad pristinas cogitationes reverti,' where the 'mihi' can obviously be taken otherwise than with 'jubent.' Weber, in the present passage following the Aldine and other editions, reads 'miseram,' coupling 'mihi' with 'dedisti,' and adopting 'blanda' instead of 'nobis.'

142. Irrita. Cp. v. 59 'Irrita ventosae linquens promissa procellae.' The following line is referred to by Ovid, Fast. 3. 475.

145. Praegestit, 'eagerly longs,' as in Hor. Od. 2. 5, 9 'Ludere praegestientis.' Cp. 'praedulcis,' 'praefidens,' 'praefervidus.' The form 'apisci' is rarely used by the poets later than Lucretius and Catullus.

148. Metuere, aorist, 'are wont to fear.' This passage is referred to by Tibullus, 3. 6, 39–42 'Sic cecinit pro te doctus, Minoi, Catullus,' etc.

149. Certe. Even if fidelity could not influence you, gratitude at least might.

Versantem = 'versatum,' 'writhing,' 'struggling;' present participle of the deponent 'versor.' It would be awkward to take it here in its active sense, as governing 'germanum.'

150. Germanum. The 'Minotaur,' the offspring of Pasiphaë, Ariadne's mother.

Crevi, 'decided,' 'resolved,' a rare use of 'cernere.' Lucilius has 'Postquam praesidium castris educere crevit.'

151. Quam .. deessem, 'than fail thee, false one, in thine hour of need.' For 'deessem' see v. 83, 'portarentur.'

In, with 'tempore,' as often in Lucretius, though more necessary here as denoting circumstances even more than time.

153. Injecta. A few handfuls of earth were held sufficient to save from the evil consequences of being unburied. Ariadne means that she will not receive even these. Cp. Hor. Od. 1. 28, 25 and 36 'Injecto ter pulvere.' See an imitation of this and the following passage in the Ciris, 441–6. The MSS. give 'intacta,' whence Mr. Ellis reads 'injacta.'

154. Cp. 58 (60). 1 'Num te leaena montibus Libystinis,' &c., and Tibull. 3. 4, 85–91, very like this passage; Virg. Ae. 4. 365 foll.

155. Conceptum, sc. 'te.'

Spumantibus, i. e. fierce and cruel as you their offspring.

Talia qui reddis pro dulci praemia vita?
Si tibi non cordi fuerant connubia nostra,
Saeva quod horrebas prisci praecepta parentis,
Attamen in vestras potuisti ducere sedes,
Quae tibi jocundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureave tuum consternens veste cubile.
Sed quid ego ignaris nequicquam conqueror auris
Externata malo, quae nullis sensibus auctae
Nec missas audire queunt, nec reddere voces?
Ille autem prope jam mediis versatur in undis,
Nec quisquam apparet vacua mortalis in alga.
Sic nimis insultans extremo tempore saeva
Fors etiam nostris invidit questibus aures.
Jupiter omnipotens, utinam ne tempore primo
Gnosia Cecropiae tetigissent litora puppes,
Indomito nec dira ferens stipendia tauro

157. Pro dulci vita, 'in return for the sweet gift of life,' which Ariadne had bestowed in rescuing him from the Minotaur.

159. Prisci, 'stern,' 'severe,' as in Hor. Od. 3. 21, 11 'prisci Catonis,' and Virg. Copa, 34 'Ah, pereat cui sunt prisca supercilia.'

Praecepta parentis, Aegeus being supposed to have interdicted Theseus from marrying without his consent.

160. Vestras. After 'tibi,' like 'nobis' after 'mihi' in v. 139, 140. For 'vester' = 'tuus' see 37 (39). 20; 69 (71). 3; 97 (99). 6. Here, however, it may signify 'thine and thy father's house.' See the imitation of this passage in the Ciris, 444 'Mene alias inter famularum munere fungi,' etc.

162. Vestigia. For the feet themselves, as in Virg. Ae. 5. 566 'Vestigia primi Alba pedis.' Cp. Ov. M. 5. 592; 4. 343.

163. Veste, see on v. 50.

164. Ignaris, 'that cannot understand,' 'senseless;' as explained in the next line. Cp. Virg. Ae. 7. 593 'Multa Deos aurasque pater testatus inanes.' Wakef. conjectures 'ingratis.'

165. For externata, see above on v. 71. Good MSS. here have 'extenuata.'

Auctae, 'furnished,' 'endowed with;' a sense common in Lucretius, as 3. 630 'Sic animas introduxerunt sensibus auctas,' Id. 5. 1175.

168. Nec.. mortalis, 'no creature may be seen along the lonely shore,' i. e. that could hear my complaint.

For alga, see on v. 60.

169. Extremo tempore, as above, v. 151 'supremo in tempore.'

170. Etiam invidit, i. e. carries her enmity so far as to grudge me not only relief, but even any ears to listen to my moanings.

171. Utinam ne. One MS. has 'nec,' while Macrob., Sat. 6. 1, quotes the line with 'non.' All three are admissible.

Tempore primo, 'that first day I saw thee,' as Doering takes it; but might it not have the signification of ἀρχήν, 'Would that they never had come at all'? Cp. Virg. Ae. 4. 657, 8 'Felix, heu nimium felix, si litora tantum Nunquam Dardaniae tetigissent nostra carinae.'

173. Stipendia. The youths and maidens for the Minotaur. Cp. Virg. Ae. 6. 20 'pendere poenas Cecropidae jussi (miserum) septena quotannis Corpora natorum.' The lengthened 'i' shows the word is a contraction from 'stipi-pendia.' The myth of the Minotaur probably arose from the Cretan worship of the Phoenician Moloch, the image of which was a human figure with a bull's head, representing the fiery powers of the Sun. The victory of Theseus shadows forth the extinction of the rite by the great civilizer.

Perfidus in Cretam religasset navita funem,
Nec malus hic, celans dulci crudelia forma
Consilia, in nostris requiesset sedibus hospes!
Nunc quo me referam? quali spe perdita nitar?
Idaeosne petam montes? a gurgite lato
Discernens ponti truculentum ubi dividit aequor?
An patris auxilium sperem? quemne ipsa reliqui,
Respersum juvenem fraterna caede secuta?
Conjugis an fido consoler memet amore?
Quine fugit lentos incurvans gurgite remos?
Praeterea nullo litus, sola insula, tecto:
Nec patet egressus pelagi cingentibus undis.
Nulla fugae ratio, nulla spes: omnia muta,

174. Religasset .. funem, 'bound his hawsers,' i. e. moored his vessel to the Cretan shore. Some would translate here 'loosed his cable for the voyage to Crete,' just as in Hor. Od. 1. 32, 7 'Sive jactatam religarat udo Litore navim;' but 'in' could hardly bear this meaning. The verb is very rarely used in the sense of 'unbinding.' 61 (63). 84 is one of the only certain passages where 'religo' = 'resolvo' in classical authors.

In Cretam is a less usual expression than 'ad,' or the ablative with or without 'ab.' Mr. Ellis, with some MSS., reads 'Creta.'

176. Hospes, to be taken with 'requiesset,' (not with 'hic,') in the character of a guest. The reading in the text is Scaliger's emendation of the 'consilium nostris requisisset' of the MSS.

178. Idaeosne. I have adopted this conjectural reading of the Aldine editions in preference to the 'Idomeneusne' of Lachmann and others. Though it may be true that Idomene, in Macedonia, was founded by Idomeneus, the grandson of Minos, it is scarcely likely that Ariadne would have contemplated it before any other as a place of refuge, even if such a supposition would not involve as great a violation of time as it does of metre. The mention of her own mountains of Ida, in whose recesses she might hide herself, is far more natural. One MS. reads 'Idoneos,' from which the change to 'Idaeos' is slight.

178. A, (MSS.) altered by some Editors into 'ah,' by others into 'at,' omitting 'ubi' in the next line. Possibly 'ubi' may have grown out of the last letters of 'truculentum.'

179. Discernens. This is Lachmann's and Schwabe's reading; Haupt prefers the 'discedens' of some editions, but this could hardly signify 'the parting sea.'

If pontum (MSS.) be retained, the meaning is very obscure. Schwabe and Orelli have 'ponti.' Ariadne shrinks at the thought of the distance from Naxos to Ida in Crete.

180. Quemne, 'what him, whom of myself I left?' Some MSS. have 'quemve.' 'Ne' with the pronoun is more often used in interrogations, such as Hor. S. 2. 3, 295 'Quone malo mentem concussa?' cp. Virg. Ae. 4. 538; 10. 673; so 'uterne,' Hor. S. 2. 2, 107. Here it is rather equivalent to 'anne ejus, qui,' etc., as three lines below, 'quine.' Cp. Ter. And. 4. 4, 29 'Quemne ego heri vidi ad vos afferri vesperi' = 'Do you mean the boy?'

182. Fido is of course ironical.

183. Lentos, 'the pliant oars;' hence Virgil's 'Ante et Trinacria lentandus remus in unda,' Ae. 3. 384. The more the oars bent with the stroke, the swifter the flight. Lachmann notices a curious reading, 'unctos.'

184. Voss tries to remedy the abruptness of this line by reading 'Praeterea nullo (litus solum) insula tecto.' Lachmann, following the MSS., leaves it as in the text. Cp. Ov. Her. 10. 59 (who seems to have imitated it) 'Quid faciam? quo sola ferar? vacat insula cultu.'

186. Nulla spes. This is one of the instances which bear out the rule of Dawes that the Latin poets after Lucretius lengthened a naturally short vowel at the end of a word before SC, SP, SQ, ST. Cp. 65 (67). 32 'supposita specula.' But there are

Omnia sunt deserta, ostentant omnia letum.
Non tamen ante mihi languescent lumina morte,
Nec prius a fesso secedent corpore sensus,
Quam justam a divis exposcam prodita mulctam,
Coelestumque fidem postrema comprecer hora.
Quare, facta virum mulctantes vindice poena
Eumenides, quibus anguino redimita capillo
Frons expirantes praeportat pectoris iras,
Huc huc adventate, meas audite querelas;
Quas ego, vae miserae! extremis proferre medullis
Cogor inops, ardens, amenti caeca furore.
Quae quoniam verae nascuntur pectore ab imo,
Vos, nolite pati nostrum vanescere luctum,
Sed quali solam Theseus me mente reliquit,
Tali mente, deae, funestet seque suosque.
Has postquam maesto profudit pectore voces,
Supplicium saevis exposcens anxia factis,

almost as many examples against, as for, such a rule. In the case of 'spes' Virgil has in Ae. 11. 309 'Ponite: spes sibi quisque.'

187. Ostentant. Cp. Virg. Ae. 1. 91 'Praesentemque viris intentant omnia mortem.' 'All things wear the look of death.'

189. Fesso, 'fainting; exhausted frame.'

190. Exposcam prodita mulctam is the poetical expression of 'proditionis mulctam,' 'the penalty for his betrayal of me.'

192. Facta, like 'facinus,' used by itself both of good and evil deeds, though more often perhaps of the former.

Vindice poena. 'Vindex' is not uncommonly used in this apposition. Cp. Ov. Her. 9. 13 'Respice vindicibus pacatum viribus orbem;' so 'vindice flamma,' M. 1. 230. 'Ultor' and 'victor' are often used in a similar way.

193. Anguino. Doering alone has 'anguineo,' for which form of the word authority and analogy are slighter. See Burm. on Ov. Tr. 4. 7, 12, where the MSS. seem to have 'anguineis.' In Prop. 5 (4). 8, 10 'anguino' is generally read, but 'anguinea' in Tibull. 3. 4, 87. The parallel forms 'vulpinus,' 'collinus,' 'Tiberinus,' are in favour of the dissyllabic termination.

194. Expirantes, 'wears in its front the rage that breathes forth from your breasts.' Cp. Lucr. 6. 638, 9 'per fauces montis ut Aetnae Expirent ignes.' Neither 'expiro' nor 'praeporto' seem to be used elsewhere in the metaphorical sense here given them.

196. Vae! misera, which Orelli and Schwabe, with some MSS., read, is better suited to the metre, as avoiding an awkward elision, but both Lachmann and Haupt have 'miserae.'

Extremis medullis, 'the depths of my heart,'='intimis.' Cp. Ov. Her. 4. 70 'Acer in extremis ossibus haesit amor.' 'Ex imis' has been conjectured here.

198. Verae, 'sincere,' as in Lucr. 3. 57 'Nam verae voces tum demum pectore ab imo Eliciuntur.' Doering insipidly reads, with the Aldine, 'vere.'

199. Vanescere is used in the peculiar sense of 'to be wasted,' 'to be in vain.'

200. Mente. As Theseus had ruined her by forgetfulness, so she prays that he may ruin through the same cause himself and his kindred. The fulfilment appears in v. 207 foll. Compare especially v. 246–248.

201. Funestet, 'bring sorrow on;' a word seldom used by the poets.

203. Exposcens anxia, 'craving in her anguish.' The poet is desirous of palliating the cruelty of her prayer by representing Ariadne as maddened by her grief. Cp. v. 197 'Cogor—caeca furore.'

Annuit invicto coelestum numine rector,
Quo tunc et tellus, atque horrida contremuerunt
Aequora, concussitque micantia sidera mundus.
Ipse autem caeca mentem caligine Theseus
Consitus oblito dimisit pectore cuncta,
Quae mandata prius constanti mente tenebat:
Dulcia nec maesto sustollens signa parenti
Sospitem Erechtheum se ostendit visere portum.
Namque ferunt olim classi cum moenia Divae
Linquentem gnatum ventis concrederet Aegeus,
Talia complexum juveni mandata dedisse;
Gnate mihi longa jocundior unice vita,
Gnate, ego quem in dubios cogor dimittere casus,
Reddite in extrema nuper mihi fine senectae,
Quandoquidem fortuna mea, ac tua fervida virtus
Eripit invito mihi te, cui languida nondum

204. Annuit. Cp. Hom. Il. 1. 528, and Virg. Ae. 9. 106 'Annuit et totum nutu tremefecit Olympum.'

For invicto good MSS. have 'invito,' which would mean that Jove granted Ariadne's prayer, though unwillingly.

Numen is here equivalent to 'nutus,' as occasionally in the Latin poets. See Mr. Munro's note on Lucr. 2. 632, where Lachmann changes 'numine' (MSS.) into 'nomine.'

205. Horrida, either 'rough,' as in Hor. Od. 3. 24, 40, or, better, 'shuddering.'

Contremuerunt = 'quivered all at once.' Cp. Lucr. 3. 847 'Horrida contremuere sub altis aetheris auris.'

206. Concussitque .. mundus, 'heaven shook all at once her trembling stars:' 'mundus' here, as often in Lucretius in the phrase 'sidera mundi,' and Virgil's 'mundi sol aureus,' stands for the 'heavens.' A few texts have 'concussusque,' 'vana (says Orelli) elegantia ac digniore Lucano quam Catullo.'

207. Ipse, 'on his part,' marking the transition from Jupiter and Ariadne to the subject of the latter's prayer and the former's punishment: a common use of the pronoun in Virgil.

208. Consitus, 'covered with blinding darkness,' inflicted by Jove, and the cause of Theseus' forgetfulness. This is a very rare use of the verb 'conserere,' suggested perhaps by the association of contraries: Lucretius (2. 211) has 'lumine conserit arva.' Cp. Plaut. Men. 5. 2, 4 'Consitus sum senectute.'

210. Sustollens: used below (v. 235) and in Lucretius and Plautus, but not in the later classical poets.

211. The reading Erechtheum is Voss's ingenious conjecture for the 'erectum' of the MSS. and the 'et ereptum' of some editions.

212. Classi. So Lachmann, with many MSS. Haupt adopts an old reading 'castae,' in favour of which it may be said that 'Divae' by itself, without a distinguishing epithet, stands somewhat abruptly for 'Pallas,' though with 'Erechtheum portum' in the line before it can scarcely be said to be left obscure. Pallas is the goddess connected with cities generally; cp. Virg. E. 2. 61, where the antithesis is between 'arces' and 'silvae.'

217. Reddite. Some interpret this as 'given in my old age,' = τηλύγετος. It seems better to explain it in accordance with the legends of Theseus being restored to his father after the romantic enterprises of his youth, and his early sojourn with Pittheus, his grandfather, at Troezen.

Extrema (MSS.), altered into 'extremae' needlessly, 'finis' being often feminine, especially in the earlier poets.

218. Fortuna mea, 'my evil destiny,' as in Hor. Od. 3. 3, 61 'Trojae.. fortuna.' The life of Aegeus throughout is represented as unfortunate.

Lumina sunt gnati cara saturata figura,
Non ego te gaudens laetanti pectore mittam,
Nec te ferre sinam fortunae signa secundae,
Sed primum multas expromam mente querelas
Canitiem terra, atque infuso pulvere foedans;
Inde infecta vago suspendam lintea malo,
Nostros ut luctus nostraeque incendia mentis
Carbasus obscurata decet ferrugine Hibera.
Quod tibi si sancti concesserit incola Itoni,
Quae nostrum genus, ac sedes defendere Erechthei
Annuit, ut tauri respergas sanguine dextram,
Tum vero facito, ut memori tibi condita corde
Haec vigeant mandata, nec ulla oblitteret aetas:
Ut simul ac nostros invisent lumina colles,
Funestam antemnae deponant undique vestem,
Candidaque intorti sustollant vela rudentes,

221. Gaudens, i.e. as though the issue of the enterprise was sure to be successful.

224. Canitiem = 'canos;' this line is perhaps imitated by Ov. M. 8. 528, more certainly by Virg. Ae. 12. 611: cp. Ib. 10. 844.

225. Inde, answering to 'primum,' v. 223. 'Next, I will hang dark sails on thy roving mast, since canvas shaded with Iberia's dusky hues best suits the grief and burning anguish of my heart.'

227. Decet is Lachmann's emendation of the MSS., which give 'obscurata dicet,' or 'dicat.' Doering and Weber have 'obscura dicat,' one objection to which lies in the double epithet of 'ferrugo;' though Doering would take 'Hibera' as a nominative with 'carbasus,' i. e. sails of Spanish flax, like the 'funis Iberici' of Hor. Epod. 4. 3; besides, no reason is given for changing 'obscurata' into 'obscura.'

Hibera. Cp. Virg. Ae. 9. 582 'ferrugine clarus Hibera.' The country which produced the dye is held by many not to be Spain, but the Asiatic 'Iberia,' which is the modern Georgia.

228. Incola Itoni, Athena, who had a celebrated temple at Iton or Itonus in Phthiotis (Hom. Il. 2. 696). Cp. Apoll. R. 1. 551, where the ship Argo is called ἔργον Ἀθηναίης Ἰτωνίδος. In the Greek form the first syllable is long, but is shortened by the Latin poets. Cp. Stat. Theb. 2. 721; 7. 330.

229. Erechthei. This conjecture of Voss is now generally received, though Doering retains 'defendere fretis,' (a modification of the MS. reading 'freti,') with the somewhat anomalous signification 'favours those who venture to defend.'

230. Annuo is not uncommonly used with an infinitive, as e.g. Virg. Ae. 11. 19 'ubi primum vellere signa Annuerint superi.'

232. Oblitteret: not uncommon in prose, but extremely seldom in the poets. Ausonius Ep. 19. 14 'quos fama oblitterat.'

233. Simul ac. One of the best MSS. has 'haec' = 'tua;' but 'haec' would more naturally refer not to Theseus', but his father's eyes; therefore with Lachmann and Haupt I have read 'ac.' There is the same confusion in v. 229 between 'has' and 'ac.'

Invisent, 'come within sight of.'

234. Funestam vestem, 'the death-foreboding sail.' Cp. Ov. M. 10. 216 'Funestaque littera ducta est.'

235. Intorti is simply an epithet of the ropes; it can hardly refer to the coil, in which the sheets lay before the sails were hoisted, as opposed to the 'excussi' of Virg. Ae. 3. 267 'Excussosque jubet laxare rudentes.' After this verse has been introduced by Muretus a line which, though appearing in no MS., has been fathered on Catullus by the grammarian Nonius, 'Lucida qua splendent summi carchesia mali.' Doering alone receives it into his text without suspicion. Ast urges the retention of the line as necessary to give force to 'quam primum cernens.'

Rudentes, the 'sheets' fastened to the ends of the sails (pedes).

Quamprimum cernens ut laeta gaudia mente
Agnoscam, cum te reducem aetas prospera sistet.
Haec mandata prius constanti mente tenentem
Thesea, ceu pulsae ventorum flamine nubes
Aerium nivei montis, liquere, cacumen.
At pater, ut summa prospectum ex arce petebat,
Anxia in assiduos absumens lumina fletus,
Cum primum infecti conspexit lintea veli,
Praecipitem sese scopulorum e vertice jecit
Amissum credens immiti Thesea fato.
Sic funesta domus ingressus tecta paterna
Morte ferox Theseus, qualem Minoidi luctum
Obtulerat mente immemori, talem ipse recepit.
Quae tamen adspectans cedentem maesta carinam
Multiplices animo volvebat saucia curas.
At parte ex alia florens volitabat Iacchus

236. Gaudia, as often = the cause of joy: 'welcome the glad sign (omen).'

237. Aetas, 'when a happy time shall have brought you safe back to me.' 'Sors' and 'fors' are mere conjectures for 'aetas.' Cp. Virg. Ae. 8. 200 'Attulit et nobis aliquando optantibus aetas Auxilium adventumque Dei.'

240. Aerium. Cp. Virg. G. 3. 474 'Aerias Alpes.'

Nivei is added as a picturesque illustration of the mountain's height.

Liquere, i. e. after the curse of Ariadne, v. 200.

241. Ex arce: not the Acropolis, but 'a hill-top.' Cp. v. 233 'nostros invisent lumina colles;' and v. 244 'scopulorum e vertice.' With the alliteration in the next line cp. vv. 53, 101, 159, 262; instances of a less direct assonance occur in 1, 3, 37, 241, 261, 282, 297, 389.

242. Absumens. The use of this verb with 'in' is very rare, though 'consumo' is occasionally found in a similar construction, as 'pharetrae pondus consumit in arcus,' Prop. 5 (4). 6, 55. Compare the Greek *ἀναλίσκειν εἴς τι*.

Fluctus has been needlessly suggested for fletus.

243. Infecti. With Haupt I adopt this happy conjecture for the MS. reading 'inflati,' which Lachmann preserves, but which adds nothing to the meaning of the line, whereas 'infecti,' i.e. the black sail, is almost necessary to the context.

247. Morte goes not with 'ferox' = 'exultant at the Minotaur's death,' but with 'funesta,' = 'the house in mourning for his father's death,' paterna being ablative.

Minoidi. This is one of the few passages where the imitation of the Greek form is carried to the extent of shortening the final syllable of the dative. In 64 (66). 70, we have 'Lux autem canae Tethyi restituit,' and in the second epistle of Aulus Sabinus (Ovid's contemporary), v. 1 'Phyllidi Demophoon patria dimittit ab urbe,' though here some editions read 'hanc tibi.' Sillig considers 'Minoidi' here to be a trisyllable. Some MSS. have 'Minoida,' whence the conjectural reading 'quali Minoida luctu' (= 'luctui,' the dat.), 'plunged her into grief.'

248. Recepit: 're' emphatic, 'met with in return,' answering to 'obtulerat.'

249. Tamen. Doering's reading of 'tum prospectans' was probably an invention of those who were unable to find a meaning for 'tamen,' which is given in the best MSS. 'Quae tamen' is not simply = 'at illa.' Perhaps it means that though Ariadne's love for Theseus made her grieve at his departure, yet her wounded spirit made her ponder vengeance on his treachery, the 'curae' here being the 'furores' of v. 54, or better, 'though her prayer was being heard, she knew it not, but still stood.' 'Tamen' is really an apology for the pictorial representation of her unaltered attitude.

251. At parte ex alia, i.e. another device embroidered on the coverlet was

Cum thiaso Satyrorum, et Nysigenis Silenis,
Te quaerens, Ariadna, tuoque incensus amore:
Quae tum alacres passim lymphata mente furebant,
Euhoe bacchantes, euhoe, capita inflectentes.
Harum pars tecta quatiebant cuspide thyrsos;
Pars e divolso jactabant membra juvenco;
Pars sese tortis serpentibus incingebant;
Pars obscura cavis celebrabant orgia cistis,
Orgia, quae frustra cupiunt audire profani.
Plangebant aliae proceris tympana palmis,
Aut tereti tenues tinnitus aere ciebant.
Multis raucisonos efflabant cornua bombos,
Barbaraque horribili stridebat tibia cantu.

Bacchus and his attendants looking for the forsaken Ariadne. The same scene is depicted by Ovid, Ars Am. 1. 527 foll.

Florens: Dryden's 'Bacchus, ever fair and ever young.'

252. Nysigenis Silenis. It appears that the older Satyrs were usually termed 'Sileni' or 'Seileni,' represented with bald heads and beards as contrasted with the younger Σατυρίσκοι. We have the Σειληνοί mentioned in Hom. Hym. ad Ven. 263. Being the constant companions of Bacchus they are called, like him, natives of the Indian 'Nysa.' The individual Silenus is only the most prominent personage of the group.

255. Euhoe. Cp. v. 61 and note; and with 'capita inflectentes' cp. 61 (63). 23 'Ubi capita Maenades vi jaciunt hederigerae.' As the following practices and rites are usually ascribed to the female Bacchanals, and the best MSS. read, as below, 'harum' and 'aliae,' I incline to Haupt's supposition that a line has dropped out after v. 253, in which special mention was made of the Maenades, to which the 'quae' (MSS. 'qui') of v. 254 would refer. Orelli, however, maintains that on ancient monuments the Fauni and Sileni, no less than the Maenads, are represented with drums and cymbals, and as employed in the same ministrations as the female Bacchanals.

256. Tecta cuspide. Cp. Virg. E. 5. 30 'Daphnis thiasos inducere Bacchi Et foliis lentas intexere mollibus hastas.' With the following passage cp. Eur. Bacchae 739 foll. ἄλλαι δὲ δαμάλαις διεφόρουν σπαράγμασιν; Ib. 103 θεὸν στεφάνωσεν τε δρακόντων στεφάνοις, ἔνθεν ἄγραν θυρσοφόροι μαινάδες ἀμφιβάλλονται πλοκάμοις. See too Hor. Od. 2. 19, 19 foll. 'Nodo coerces viperino Bistonidum sine fraude crines.'

259. Obscura, 'mystic.'

Celabant has been conjectured here for 'celebrabant.'

Cistis. The sacred chest which held the utensils for the rites. Cp. Ov. Ars Am. 2. 609 'Condita si non sunt Veneris mysteria cistis.' See Theocr. 26. 7 (of the Bacchae) ἱερὰ δ' ἐκ κίστας πεπταμένα χερσὶν ἐλοῖσαι Εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν.

260. Audire, 'comprehend.'

261. Proceris, 'upraised.' The drums and cymbals always went together in the Bacchanalian rites. Cp. 61 (63). 29 'Leve tympanum remugit, cava cymbala recrepant.'

262. Tereti aere, 'the round cymbals.'

Tenues, 'sharp,' 'treble,' as contrasted with the deep tones of the 'tympanum.' The alliteration in both these lines is significant. Compare a fragment of the Ἥδωνοί of Aeschylus, from which this passage may have been imitated. Fragm. 54 (Ddf.).

263. Multis, the dative: the variation in the construction is pleasing, rather than otherwise. The MSS. give 'multi' or 'multaque.'

Raucisonos, 'hoarse, hollow boomings of the horn.'

264. Barbara.. tibia: cp. 61 (63). 22 'Tibicen ubi canit Phryx curvo grave calamo.' The epithet 'barbarus' seems to have been specially applied to the Phrygians. Cp. the 'barbarico auro' of Virg. Ae. 2. 504, and Hor. Epod. 9. 6 'Sonante mixtum tibiis carmen lyra, Hac Dorium, illis barbarum,' and many other places.

Talibus amplifice vestis decorata figuris
Pulvinar complexa suo velabat amictu.
Quae postquam cupide spectando Thessala pubes
Expleta est, sanctis coepit decedere divis.
Hic qualis flatu placidum mare matutino
Horrificans Zephyrus proclivas incitat undas,
Aurora exoriente, vagi sub limina Solis,
Quae tarde primum clementi flamine pulsae
Procedunt, leni resonant plangore cachinni:
Post, vento crescente, magis magis increbrescunt,
Purpureaque, procul nantes, ab luce refulgent:
Sic tum vestibuli linquentes regia tecta
Ad se quisque vago passim pede discedebant.

265. Amplifice, 'splendidly,' an ἅπαξ λεγόμενον. Orelli quotes a similar use of 'regifice' by Ennius, '(templum) Auro ebore instructum regifice' Trag. 122.

268. Decedere, 'make way for,' 'give place to,' as in Virg. E. 8. 88 'decedere nocti,' and Hor. Ep. 2. 2, 216 'decede peritis.' The gods and heroes are now described as coming in with their wedding-gifts. See v. 278.

269, 70. Hic, 'upon this,' nearly identical with 'tum,' v. 276: could it mean 'in this,' i.e. in their departure, they resembled the waves of the sea at dawn. 'Ac quali,' 'ac qualis,' are happy, though needless, emendations. 'As the Zephyr ruffling the calm sea with its morning breeze sets the waves in onward motion to the shore.'

270. Proclivus, the earlier form of 'proclivis;' so 'hilarus,' 'sterilus,' 'gracilus,' 'sublimus,' are used by Lucretius.

271. Vagi Solis, 'the never-resting Sun,' like 'vaga luna,' 'sidera,' 'nox,' 'aer,' 'aequora.' For a somewhat similar use of this image, cp. Hom. Il. 4. 422, and Virg. G. 3. 237. It would seem as though the point of comparison lay not only in the thickening onward rush of the waves with the swelling crowd of those departing, but also in the increasing noise produced by the motion in either case.

273. Leni resonant plangore seems better than either 'lenique sonant' or 'leviterque sonant.'

Cachinni being the nominative plural, not the genitive singular, may be said almost to require the asyndeton in the text, even without the parenthesis in which Haupt and Lachmann place the sentence. The 'leni resonant' is emphatic, answering to 'tarde procedunt:' as slow in motion, so low in sound. 'In soft-sounding plash the ripples break.' From 'plangor' being nowhere else found in connection with water the reading 'clangor' has found favour with many, especially as the verb occurs in a passage of Accius, from which these lines may have been imitated, 'Ac ubi curvo litore latrans Unda sub undis labunda sonit . . saeva sonando Crepiter clangente cachinnat.' 'Planctus,' however, is used by Lucretius of the sea; why not 'plangor'? A more singular supposition is that Catullus wrote 'placore,' a barbarous word belonging to ecclesiastical Latin. Compare the κύματα καχλάζοντα of Theocr. 6. 12. The κυμάτων γέλασμα of Aeschylus is a different idea.

274. Increbrescunt, sc. 'undae,' v. 270. Cp. Hom. Il. 4. 423 ὄρνυτ' ἐπασσύτερον Ζεφύρου ὕπο κινήσαντος.

275. Procul nantes, 'far onward as they welter, they sparkle with the purple rays of dawn.' Compare the 'fluctus natantes' of Ennius. Lucr. 6. 1139 has 'campique natantes,' and Virg. Ae. 6. 705 'domos qui praenatat amnem.' 'Variantes' and 'vibrantes' are mere conjectures.

The preposition ab is here, as frequently, redundant; see on Ov. M. 1. 66.

276. Vestibuli tecta: a Virgilian inversion for 'vestibulum tectorum.'

277. Ad se, or (as the MSS.) 'at se, 'to his home'='chez soi.'

Quorum post abitum princeps e vertice Peli
Advenit Chiron portans silvestria dona.
Nam quotcumque ferunt campi, quos Thessala magnis
Montibus ora creat, quos propter fluminis undas
Aura parit flores tepidi fecunda Favoni,
Hos indistinctis plexos tulit ipse corollis,
Quo permulsa domus jocundo risit odore.
Confestim Penios adest viridantia Tempe,
Tempe, quae silvae cingunt superimpendentes,
Naiasin linquens doris celebranda choreis
Non vacuus: namque ille tulit radicitus altas
Fagos, ac recto proceras stipite laurus,
Non sine nutanti platano, lentaque sorore

278. Peli. Cp. Hom. Il. 19. 390, where Cheiron is represented as having given Peleus the heavy lance which Achilles afterwards bore, Πηλιάδα μελίην τὴν πατρὶ φίλῳ πόρε Χείρων Πηλίου ἐκ κορυφῆς. He is always spoken of as living on Mount Pelion. Lachmann reads 'Pelei' for 'Peli.'

280. Quotcumque, sc. 'flores,' v. 282: The best MSS. give 'quodcunque.' For quos (MSS.) Haupt has 'quot.' The flowers growing on plains, on mountains, and in valleys by the river side, are severally distinguished. It is not often that the Latin poets speak of flowers, as distinct from trees, growing on the mountains.

281. Ora used here, as frequently, not for the sea-board, but the country generally.

283. Indistinctis, 'twined promiscuously into garlands,' the various kinds of flowers intermixed. Orelli and Weber prefer, as in some MSS., 'in distinctis,' i.e. 'in separate garlands.' 'Indistinctus' appears not to be used elsewhere in the poets, but occasionally by prose authors.

Ipse, 'in person,' marking the interest he took in the bridal: as he had *made* the wreaths, so now he *brought* them.

284. Quo. This conjecture of Faernus has been accepted by Lachmann and Haupt, though Orelli and Doering keep the 'queis' of old editions, = 'to which the house smiled a welcome.' MSS. 'Quot.'[d]

It is better to take odore with permulsa than with risit, unless perhaps Catullus may have had in his mind Hom. Hym. ad Cer. 14 κηώδει δ' ὀδμῇ πᾶς τ' οὐρανὸς εὐρὺς ὕπερθε, γαῖά τε πᾶσ' ἐγέλασσε.

285. Confestim, though found in Virgil, and once in Horace, is little used by the poets: it is connected probably with the root of 'festino.'

Penios. As Chiron had come in the character of friend to Peleus, Penios, the river god, a son of Tethys, came as relative to Thetis: see v. 29 and note.

287. Naiasin. This correction of Haupt's involves the least change from the MS. 'Minosim,' out of which numerous conjectures have arisen, the latest being Mr. Ellis' 'Magnessum' according to Hom. Il. 2. 756. As to Doering's 'Mnemonidum,' the Muses would surely be out of place here. More is to be said for 'Nerëidum,' comparing Claudian de Tert. Cons. Hon. 116 'Post Pelion intras Nereis illustre choris (al. toris).' With 'Naiasin' cp. Apoll. R. 4. 816 υἱόε— ὃν δὴ νῦν Χείρωνος ἐν ἤθεσι κενταύροιο Νηϊάδες κομέουσι. Similar forms we have in Propertius, 'Thyniasin,' 'Dryasin,' 'Hamadryasin.'

Lachmann retains doris as in the best MSS., but suggests 'crebris,' which Haupt receives into his text. Doering has 'doctis,' which, however, suits the Muses better than the Naiads.

288. Non vacuus, 'not empty-handed:' a most ingenious emendation by Guarinus of (MSS.) 'Nonacrios,' or 'Non acuos.' Compare the Homeric rhythm of οὐκ οἶος, e. g. Il. 3. 143.

Radicitus, i. e. 'with the roots.'

Heinsius suggests actas for altas.

290. Nutanti, 'waving.' One MS. has 'luctanti:' Voss conjectures 'laetanti.'

Lenta, 'pliant.' Scaliger thinks Catullus wrote 'fleta,' nearly all his MSS. giving 'letaque.'

The soror Phaethontis is either the

Flammati Phaethontis et aeria cupressu;
Haec circum sedes late contexta locavit,
Vestibulum ut molli velatum fronde vireret.
Post hunc consequitur sollerti corde Prometheus
Extenuata gerens veteris vestigia poenae,
Quam quondam silici restrictus membra catena
Persolvit pendens e verticibus praeruptis.
Inde pater divum sancta cum coniuge natisque
Advenit coelo, te solum, Phoebe, relinquens,
Unigenamque simul cultricem montibus Idri.
Pelea nam tecum pariter soror aspernata est,

'alder' or the 'poplar.' Cp. Virg. E. 6. 62; Ov. M. 2. 225. The sisters bewailed their brother by the banks of the Eridanus so long that they turned into the forms of such trees as grow in moist places.

291. Cupressu: one of the only passages in Latin poetry where the first syllable of 'cupressus' is lengthened; hence some would alter into 'cyparisso.' Orelli quotes Ennius' line, 'Capitibus nutantibus pinos rectosque cupressos' Trag. 445.

292. Late contexta. The trees were so arranged that the 'vestibulum' was overarched with their interlacing boughs. According to Roman custom this was the part of the house chiefly decorated on festival occasions: hence the fashion is transferred to heroic times.

294. Sollerti corde expresses Hesiod's Προμηθεὺς ἀγκυλομήτης, Op. et D. 48.

Prometheus. The Oceanides, of whom Thetis may be reckoned one, are generally represented in the legend as devoted to Prometheus. In Aeschylus' play they form the chorus of sympathizers with him in his sufferings: hence it is not unnatural that he should appear at the wedding of Thetis, especially as it was he who warned Zeus against the danger to his sovereignty, if he were to become by Thetis the father of a son.

295. Extenuata gerens, 'bearing the faded traces of his ancient torture:' i.e. the marks of the nails by which he was fastened to the rock, the vulture's bite, etc. 'Extenuare' became later a medical word, often used of a wound when healing.

Some have imagined that vestigia refers to a ring made of iron and set with Caucasian stone, which Prometheus is said to have worn in memory of his agony, as mentioned by Pliny N. H. 37. 1, and Servius on Virg. E. 6. 42. This, however, seems rather far-fetched even for the 'doctus Catullus;' besides, 'extenuata' suits better with the former interpretation.

296. Silici. Heinsius ingeniously conjectured 'scythicis,' which Haupt adopts into his text. But though the accusative with 'ad' may have been expected rather than the dative, with 'restrictus,' there seems no necessity for the change.

298. Natisque. The elision of 'que' in synapheia is very common. Out of twenty-one instances of this figure occurring in Virgil, seventeen are cases where 'que' is affected by it. We have another example in Catullus 113 (115). 5 'Prata, arva, ingentes silvas saltusque paludesque.' Virgil, however, in imitation of Ennius, uses this licence much more frequently than Catullus.

299. It is doubtful whether coelo should be taken with advenit='arrived from heaven,' or with relinquens, 'leaving thee in heaven.'

300. It would seem better, with Weber, to construct montibus with relinquens than with cultricem, the latter word being always used by the poets with a genitive. None of the instances of such a use of the dative as 'caput populis,' 'collo decus' Virg. Ae. 10. 135, 203, or (if it be so taken) 'populis regnatorem' id. 2. 556, would justify 'cultrix montibus.'

Idrus is said to be a mountain in Caria, sacred to Diana. Others propose 'Idae,' 'Hydrae.' Homer makes all the gods attend the wedding of Peleus and Thetis, Apollo assisting with his lute. See Il. 24. 62, 3. Cp. Aesch. Fragm. 266 (of Phoebus) *αὐτὸς ἐν θοίνῃ παρών*. It may be supposed that Phoebus would absent himself, as he was to be the instrument of the death of Achilles.

Nec Thetidis taedas voluit celebrare jugales.
Qui postquam niveis flexerunt sedibus artus,
Largae multiplici constructae sunt dape mensae:
Cum interea infirmo quatientes corpora motu
Veridicos Parcae coeperunt edere cantus.
His corpus tremulum complectens undique vestis
Candida purpurea talos incinxerat ora.
At roseo niveae residebant vertice vittae,
Aeternumque manus carpebant rite laborem.
Laeva colum molli lana retinebat amictum,
Dextera tum leviter deducens fila supinis
Formabat digitis, tum prono in pollice torquens
Libratum tereti versabat turbine fusum:
Atque ita decerpens aequabat semper opus dens,

303. Niveis, 'ivory:' cp. v. 45; Lachmann and Haupt prefer this reading of the MSS. to the 'niveos' of most editions. Catullus is here true to the customs of heroic times, making the gods sit and not recline at meals. So Homer always represents his heroes as sitting: perhaps with the primitive Romans this was the usual posture, though long before Catullus' time they had begun to recline.

Sedibus, local ablative, or perhaps poetic dative for 'ad sedes,' 'bent their limbs to occupy the seats.'

307, 8. Of the MS. reading here nothing can be made: 'questus, Candida purpurea Tyros (tuos) intinxerat ora;' Tyro being the daughter of Salmoneus, clever in embroidery, mentioned by Hom. Od. 2. 120. Could anything, however, be more unfitting than to represent the Parcae resorting to an earthly maiden for their garments? The reading in the text involves but slight changes. The 'questus' of the MSS. may easily have originated from the repetition of the 'que' in 'undique' before 'uestis;' and 'Tyros,' 'tuos,' had been seen by the Italian scholars to contain 'talos.' The white robes of the Μοῖραι are mentioned by Plato Rep. 10. 16; and for the 'purple fringe' here spoken of Orelli compares a hymn of Orpheus, 59. 7 πορφυρέῃσι καλυψάμεναι ὀθόνῃσι. The tunic of the Roman matrons always had a kind of flounce, as in Hor. S. 1. 2, 29 'Quarum subsuta talos tegat instita veste,' which the poet here transfers to the Fates.

Tremulum corpus: hence the 'infirmo motu' of v. 305.

309. The conjectures 'ambrosio,' 'annoso,' would seem to be more in character with the Parcae; but the MS. reading 'at roseo' seems to be in some degree confirmed by the probable imitation in Ciris 122 'At roseus medio fulgebat vertice crinis.' The bloom of the gods (Virg. Ae. 2. 593; 9. 5) is here apparently extended to the top of the head. Can the poet have written 'roseae niveo?' 'Vittae' were sometimes purple.

311. Amictum. Catullus and Propertius appear to treat 'colus' as masculine, but in nearly all the other Latin poets it is feminine. Cp. Prop. 5 (4). 1, 72, and 9, 49; where the oldest MSS. have 'dextro' and 'Lydo.'

312–14. Leviter deducens, 'the right hand nimbly drawing out the fibres from the flax on the top of the distaff kept shaping them into threads.'

Supinis digitis, if taken with deducens, = the fingers uplifted (as opposed to prono,) to reach the upper end of the distaff. If taken with formabat, it must apparently mean 'with lowered fingers.'

Tum prono: 'then with thumb down-pressed it set the spindle, as it hung poised in air, a-twirling round in smooth and quick rotation,' i.e. in order to twist and tighten the threads more effectually.

315. Dens, not in its technical sense of the 'slit' in the spindle, but for 'dentes,' the teeth of the Parcae, as shewn by 'morsa labellis' in the next line. 'Picking off (the rough fibres) it thus kept smoothing the work.'

Laneaque aridulis haerebant morsa labellis,
Quae prius in levi fuerant extantia filo.
Ante pedes autem candentis mollia lanae
Vellera virgati custodibant calathisci.
Haec tum clarisona pellentes vellera voce
Talia divino fuderunt carmine fata,
Carmine, perfidiae quod post nulla arguet aetas:
O decus eximium magnis virtutibus augens,
Emathiae tutamen opis, clarissime nato,
Accipe, quod laeta tibi pandunt luce sorores
Veridicum oraclum: sed vos, quae fata sequuntur,
Currite ducentes subtegmina, currite fusi.
Adveniet tibi jam portans optata maritis
Hesperus: adveniet fausto cum sidere conjux,

317. Levi must mean 'now made smooth.' Orelli with one of the Aldine texts reads 'leni' = 'lento,' 'pliant' or 'tenacious,' an epithet apparently of little force here.

319. Vellera, i.e. the 'soft' or 'supple balls' of thread now made ready for weaving, which were kept in the osier-baskets called by the Greeks πάλαθοι or τάλαροι, by the Romans 'quali' and 'quasilli.'

320. Most MSS. here give 'Haec,' which need not be altered into 'Hae,' Plautus, Terence, and the early writers using 'haec' as one form of the feminine plural.

Pellentes, MSS. This expression is rather an unusual one, but 'pectentes,' which Haupt adopts into his text, is unsuitable as belonging to the process of weaving, not of spinning, the latter of which only has been here described. 'Polientes,' 'vellentes,' are more ingenious, but unnecessary, conjectures.

321. Divino, 'with inspired,' or, 'prophetic strain,' as Virg. Ae. 3. 373, 'canit divino ex ore sacerdos.' 'Diviso' is found in some MSS., but see v. 383 'Carmina divino cecinerunt pectore Parcae.'

323. Augens. Doering and others conceive 'augens' to be here used intransitively, though the instances of such a use are extremely rare, and though its ordinary signification perfectly suits the present passage, 'Thou who by great virtues dost enhance thy glory.' It is less natural that 'Emathiam' should be supplied from the next line as an object to 'augens.'

324. Emathiae. Emathia, originally the name of Paeonia, afterwards included Macedonia, and then (as in the present case) extended to Thessaly, in which latter signification it is often used by Lucan. Cp. Virg. G. 1. 492.

Opis: a rare use of the singular for the plural in the sense of 'kingdom:' so Ennius, 'adstante ope barbarica' Trag. 120.

Clarissime nato (for which it has been proposed to read 'natu') seems to be rather an anticipation of v. 338, where Achilles' birth is predicted: but it may mean, 'Great as are thy titles to honour for thy fame, thy virtues, and thy patriotism, thy greatest title to honour after all will lie in thy being the father of the hero to be born.'

326. Veridicum. Catullus is partial to compound adjectives, many of which are found nowhere else: e. g. 'justificus,' 'multivolus,' 'nemorivagus,' 'flexanimus,' 'falsiparens,' 'hederiger,' 'plumipes,' 'properipes,' 'clarisonus,' 'raucisonus,' 'fluentisonus,' and the like.

Sed vos has been most needlessly changed into 'servans,' and taken with 'oraclum,' or 'Peleus' implied in 'accipe.' The previous words having been addressed to Peleus, the 'sed vos' is necessary to mark the transition.

It seems best to make quae the accusative, and fata the nominative, 'Speed on, ye spindles, drawing out the threads which the fates obey.'

327. Ducere subtegmina is used as = 'deducere fila' in v. 312. Macrob. (S. 6. 1) shews Virgil to have borrowed from this passage his line in E. 4. 46 'Talia, saecla, suis dixerunt, currite fusis.' 'Run, spindles, run, and weave the threads of doom.'

329. Cp. 60 (62). 20 'Hespere, qui coelo

Currite, ducentes subtegmina, currite fusi.
Denique testis erit morti quoque reddita praeda,
Cum teres excelso coacervatum aggere bustum
Excipiet niveos percussae virginis artus.
Currite ducentes subtegmina, currite fusi.
Nam simul ac fessis dederit Fors copiam Achivis
Urbis Dardaniae Neptunia solvere vincla,
Alta Polyxenia madefient caede sepulcra
Quae, velut ancipiti succumbens victima ferro,
Proiciet truncum submisso poplite corpus.
Currite ducentes subtegmina, currite fusi.
Quare agite, optatos animi conjungite amores.
Accipiat conjux felici foedere divam,
Dedatur cupido jam dudum nupta marito.
Currite ducentes subtegmina, currite fusi.
Non illam nutrix orienti luce revisens

facere' in 88 (90). 6 'Pingue liquefaciens: and Ov. M. 7. 161 'Thura liquefaciunt.'

362. Morti quoque. Not only did the victims slain by Achilles when alive attest his greatness, but even when dead he was honoured by the sacrifice of Polyxena, his share of the booty of Troy.

For morti in this sense, see on Prop. 3. 4, 6 (2. 13, 22): cp. Stat. Theb. 7. 769.

Reddita, in its strict sense, 'given as his due.' Cp. 64 (66): 37.

363. Teres .. bustum, 'the shapely tomb,' consisting of a 'tumulus' of earth piled over the body: the 'alta sepulcra' of v. 368.

364. Percussae is generally, yet needlessly, substituted for 'perculsae' (MSS.).

366. Copiam .. solvere. This use of the infinitive for the gerund after a noun substantive is rare. Sallust has a somewhat similar use, Cat. 17. 6 'Quibus in otio ... vivere copia erat:' but what makes this passage so peculiar is, that there is no part of the verb substantive with the noun, as, e. g. 'si tanta cupido est innare' Virg. Ae. 6. 134; and 'occasio est adimere' in Ter. Phorm. 5. 6, 3. We may either regard 'copiam dederit' as exactly = 'dederit' by itself, which then would naturally have 'solvere;' or the latter may be an epexegetical accusative (= τὸ λύειν) in apposition to 'copiam' rather than the genitive (= τοῦ λύειν) after it. Compare the phrase 'facere consilium cepit' as equivalent to 'facere decrevit.' See Kritz on Sall. Cat. 30. 5, and Prof. Conington's note on Virg. G. 1. 213.

367. Neptunia vincla, i. e. the walls of Troy, built for Laomedon by Poseidon and Apollo. Cp. 'Neptunia Pergama' Ov. Fast. 1. 525. 'Vincla' harmonizes well with 'solvere,' 'to break the chain of Neptune's walls;' an imitation of Hom. Il. 16. 100 Τροίης ἱερὰ κρήδεμνα λύσωμεν.

368. Madefient. Most MSS. present 'madescent,' which Lachmann converts into 'mitescent,' i. e. Achilles' shade will be appeased by the sacrifice of Polyxena. 'Mitescere' might suit with 'umbra,' or any such word, better than with a material object like 'sepulcrum.' On this ground I prefer the early emendation 'madefient,' a slighter change from the MSS. than 'mitescent.'

369. Ancipiti, 'the two-edged knife.'

370. Proiciet, etc., 'shall with dropping knees fling forward in the dust her mangled form.' Cp. Lucr. 1. 86 (of Iphigenia) 'Muta metu terram genibus submissa petebat.'

372. Animi. Most texts, save Weber's, have 'animi' (MSS.) in preference to 'animis.' Some regard it as a vocative; but it is far more simple to take it as a genitive with 'amores,' like 'timor animi,' 'cupido animi,' etc., so commonly occurring, especially (as Orelli observes) in Sallust. See on v. 330.

374. Jam dudum, i. e. 'as long since might have been;' it is simpler to take these with 'dedatur' than to join 'dudum' with 'nupta' in the sense of 'just wedded.' Cp. Ov. Ars Am. 2. 457; Virg. Ae. 2. 103.

Hesterno collum poterit circumdare filo.
Currite ducentes subtegmina, currite fusi.
Anxia nec mater discordis maesta puellae
Secubitu caros mittet sperare nepotes.
Currite ducentes subtegmina, currite fusi.
Talia praefantes quondam felicia Pelei
Carmina divino cecinerunt pectore Parcae.
Praesentes namque ante domos invisere castas
Heroum, et sese mortali ostendere coetu
Coelicolae, nondum spreta pietate, solebant.
Saepe pater divum templo in fulgente revisens,
Annua cum festis venissent sacra diebus,
Conspexit terra centum procurrere currus.
Saepe vagus Liber Parnassi vertice summo
Thyiadas effusis evantes crinibus egit;
Cum Delphi tota certatim ex urbe ruentes
Acciperent laeti divum fumantibus aris.
Saepe in letifero belli certamine Mavors,

382. Praefantes: the technical word in Cicero and Livy for any prayer or prophecy before a ceremony. Even Doering has relinquished Muretus' 'profantes,' the first syllable of which is always shortened by the poets.

Pelei, the dative, may be taken with 'felicia,' = 'congratulatory to Peleus.'

383. Divino .. pectore. Cp. v. 321. Doering's 'omine' rests on a single MS. of Scaliger's, and only repeats the idea of 'felicia carmina.' Still less necessary is Voss's elaborate emendation, 'diviso pectine.'

385. Heroum, an early correction from the 'Nereus' of the MSS.: the latter could hardly mean that 'e'en so did Nereus present himself now to mortal eyes.' Scaliger suggested 'saepius,' which Doering follows.

Coetu, dative, as 64 (66). 37 'Caelesti reddita coetu;' so 'parce metu' Virg. Ae. 1. 257. As Mr. Sellar remarks, 'The concluding lines of this poem disclose the only vein of conscious reflection which can be traced in all the poems of Catullus. His genuine feeling of ideal purity and beauty forces upon him there the contrast presented by the guilt and utter corruption of his own age.'

387. Revisens, used by earlier writers occasionally as a neuter verb with a preposition: so in Lucr. 2. 358 'crebra revisit Ad stabulum:' Ib. 5. 634.

389. Terra does not seem flat when the whole point turns on the gods manifesting themselves 'on earth.'

Procurrere currus. I see no reason for adopting with Lachm. the conjecture of the Italian scholars 'tauros' for 'currus' (MSS.). 'Procumbere' is in most MSS.: one has 'procurrere.' A race of a hundred chariots was the common form which sacred games took. See Virg. G. 3. 18 'Centum quadrijugos agitabo ad flumina currus.' Orelli thinks the repetition of sounds in 'procurrere currus' is purposely designed to represent the roll of wheels. Val. Fl. 6. 697 has 'infesto procurrit in agmina curru.'

For centum some MSS. have 'Cretûm;' Wakefield (on Lucr. 2. 259) suggests 'Conspexit Creta centum prorumpere currus.'

391. Egit, i. e. in their inspired fury. Macrobius, S. 1. 18, refers to this common inhabitation of Parnassus by Bacchus and Apollo as proving the identity of the two gods; cp. Aristoph. Ran. 1212 *Διόνυσος ... ἐν πεύκαισι Παρνασὸν κάτα Πηδᾷ χορεύων.*

392. Delphi, like 'Locri,' 'Leontini,' is used both for the town and its inhabitants.

393. Laeti. One MS. has 'lacti:' hence Voss's conjecture, 'spumantibus.'

Aut rapidi Tritonis hera, aut Rhamnusia virgo
Armatas hominum est praesens hortata catervas.
Sed postquam tellus scelere est imbuta nefando,
Justitiamque omnes cupida de mente fugarunt,
Perfudere manus fraterno sanguine fratres,
Destitit exstinctos natus lugere parentes,
Optavit genitor primaevi funera nati,
Liber ut innuptae poteretur flore novercae,
Ignaro mater substernens se impia nato
Impia non verita est divos scelerare parentes,
Omnia fanda nefanda malo permixta furore,
Justificam nobis mentem avertere deorum.
Quare nec tales dignantur visere coetus,
Nec se contingi patiuntur lumine claro.

395. Tritonis: Triton was a river as well as a lake (whether of Libya or Boeotia), and the epithet 'rapidi' must refer to the former rather than the latter. Pallas is said to have been born at the source of the river.

Rhamnusia virgo, Nemesis, worshipped at Rhamnus (not far from Marathon), where was a famous statue of the deity, said to be by Pheidias. Cp. Lucan 5. 233 'Et tumidis infesta colit qua numina Rhamnus.' Ovid calls Nemesis 'Rhamnusis' M. 14. 694.

396. Praesens, emphatic: 'herself in person,' as in v. 384.

398. Justitiam. Cp. Ov. M. 1. 129 foll. (a diffuse expansion of this line) 'fugere pudor verumque fidesque In quorum subiere locum fraudesque dolique Insidiaeque et vis et amor sceleratus habendi.'

402. Liber ... poteretur, 'free to enjoy.' The forms of 'potior,' according to both the 3rd and 4th conjugation, are used in good authors. Ovid has 'nos te poteremur Achille' M. 13. 130; Propertius 'jam poterentur aquae' 2. 10(9), 26. The MSS. give 'potiretur' here. We may compare the use of 'exoreretur' Lucr. 2. 505.

Innuptae, i. e. whom his eldest son has prevented the father from marrying and making a step-mother; referring perhaps to the story of Catiline and Orestilla: see Sall. Cat. c. 15.

404. Divos..parentes (MSS.), according to Scaliger, a translation of the Greek phrase Θεοὶ πατρῷοι = 'the gods of the family,' who would of course be most outraged by the crime, or perhaps = 'divos parentum,' the genius and the persons whose genius it is being identified. Old editions have 'penates;' Lachm. suggests 'parentis.'

Scelerare, 'to profane,' a verb only used, and that rarely, by the poets: cp. Stat. Theb. 2. 664 'aut avidas Bacchum scelerare parentes.'

405. Fanda nefanda, = 'fas nefasque:' compare the expressions 'honesta inhonesta,' 'dicenda tacenda;' 'Right and wrong got confounded in the wild excesses of their guilt.' 'Permissa,' which one or two old texts have, would not suit with 'fanda.'

406. Here begins the apodosis; all the preceding verbs having been governed by 'postquam' (v. 397) enumerate the various crimes which caused the alienation of the gods.

408. Contingi lumine, synonymous with the common Lucretian phrase, 'visere luminis oras' = 'to appear on earth;' 'contingere' is used especially of the sun, and light in general, e. g. Lucr. 4. 406 'Sol ... Cominus ipse suo contingens fervidus igni.' It may also be taken, 'nor let themselves be touched (by men) in the broad light of day,' contrasted with being seen in night-visions.

II.

CARMEN 63 (65).

Ad Ortalum.

IN this Elegy Catullus pleads his grief for his brother's death as the reason why he had not sooner fulfilled the request of Hortalus, that he would translate for him the poem of Callimachus on the 'Lock of Berenice.' It was probably sent at the same time as the following piece, which contains the translation itself; see v. 21. The 'Hortalus' to whom it is addressed is generally believed to be the great orator Hortensius, Cicero's friend, whom the latter, writing to Atticus, Ep. ad Att. 2. 25, speaks of as 'tuus familiaris, Hortalus' (cp. Ib. 4. 15). This is far more consistent with the age of Catullus than the supposition of Voss and others, that M. Hortensius Hortalus, the orator's grandson, mentioned by Tacitus, Ann. 2. 37, 38, is the person here addressed.

ETSI me assiduo confectum cura dolore
Sevocat a doctis, Ortale, virginibus,
Nec potis est dulces Musarum expromere fetus
Mens animi: tantis fluctuat ipsa malis—
(Namque mei nuper Lethaeo gurgite fratris
Pallidulum manans alluit unda pedem;
Troia Rhoeteo quem subter litore tellus
Ereptum nostris obterit ex oculis.

1. Etsi. The apodosis does not occur till v. 21 'sed tamen,' etc. Though he had been prevented by grief, yet he now sends the promised translation, lest he should seem to have forgotten his friend's request.

2. Doctis virginibus refers to the Muses.

4. Mens animi. This form of expression occurs in Lucr. 3. 615; 4. 758; 5. 149; 6. 1180, and twice in Plautus. We may compare the Homeric *θυμὸς ἐνὶ φρέσι*.

Ipsa, 'within itself.' Heinsius proposes 'icta.' Cp. 62 (64). 62 'magnis curarum fluctuat undis.'

5. Nuper goes with 'adluit,' 'has lately washed against the ghostly foot.'

Lethaeo gurgite to be taken with 'manans,' 'the wave that flows in,' or, 'from Lethe's pool.'

7. Rhoeteo, the rocky headland of that name running out from the coast of Troas: often used in the poets for 'Trojan,' and in Silius for 'Roman.' The tomb of Ajax was there.

8. Obterit, 'presses on him:' cp. Lucr. 3. 905 'Urgerive superne obtritum pondere terrae.' Some MSS. have 'obtegit.' Scaliger takes 'ex oculis' with 'obterit,' comparing *ἀφανίζειν* in Greek; but surely it is simpler to join these words with 'ereptum.'

The trisyllabic ending of the pentameter is very common in Catullus, who fashioned his lines on the Greek model. There are fewer in Tibullus and Propertius, and in Ovid only six instances occur, five of which are in his later and less revised works, viz. the 'Tristia,' and 'Epistles from Pontus.'

Tu mea tu moriens fregisti commoda, frater,
Tecum una tota est nostra sepulta domus,
Omnia tecum una perierunt gaudia nostra,
Quae tuus in vita dulcis alebat amor.
Hei misero fratri jucundum lumen ademptum,
Nunquam ego te, misero frater adempte mihi,
Alloquar? audiero nunquam tua facta loquentem?
Nunquam ego te, vita frater amabilior,
Adspiciam posthac? at certe semper amabo,
Semper maesta tua carmina morte tegam,
Qualia sub densis ramorum concinit umbris
Daulias, absumpti fata gemens Ityli),—
Sed tamen in tantis maeroribus, Ortale, mitto
Haec expressa tibi carmina Battiadae:
Ne tua dicta vagis nequicquam credita ventis
Effluxisse meo forte putes animo,
Ut missum sponsi furtivo munere malum
Procurrit casto virginis e gremio,
Quod miserae oblitae molli sub veste locatum,

9. I adopt Lachmann's insertion of the lines, 'Tu mea ... mihi,' here from 66 (68). 21, as the best way of remedying the abruptness of Alloquar? audiero, etc. following v. 8: besides, some MSS. shew a break after v. 8, indicating something lost.

Fregisti commoda, 'crushed the interests of our life,' not unlike the 'commoda vitae' of Lucr. 3. 2.

12. Tuus amor, 'your love for me.' For the general sentiment cp. Eur. Alc. 345 foll.

15. This line is not found in some MSS. at all; in others the readings vary between 'verba' and 'fata;' Lachm., suggesting 'facta,' leaves a vacuum; and Scaliger would omit the whole line.

18. Tegam, 'pour in secret,' as the nightingale under the thick foliage. 'Canam' is a mere gloss, substituted for the 'tegam' of the MSS.

20. Daulias, i. e. Procne mourning the death of her son Itys. According to the Greeks Procne was the nightingale and Philomela the swallow; the Roman poets often inverted this metamorphosis from a false view, probably, of the etymology of Philomela. See Voss's note on Virg. E. 6. 79.

Absumpti, as not only killed but served up in a dish to Tereus.

Itylus, the Greek diminutive form Ἴτυλος: Hom. Od. 19. 522, Παῖδ' ἀλοφυρομένη Ἴτυλον φίλον.

21. Maeroribus. This plural is rare, but is found in Plautus and Cicero. Cp. Stat. Silv. 5. 5, 8 'Quem luimus tantis maeroribus?'

22. Battiadae, Callimachus, the son of Battus and Mesatme, a member of the famous family of the Battiadae at Cyrene; so Ovid (Ibis 55) calls him 'Battiades.'

Expressa, 'translated,' as often in Cicero; some MSS. have 'experta,' and Scaliger would read 'excerpta.'

23. Nequicquam. Doering would take this with 'putes.' It would seem more consistent both with the order and the sense to join it with 'credita:' 'Lest perchance you should think your words, faring no better than had they been vainly consigned to the wandering winds, had vanished out of my mind.'

27. Miserae oblitae, 'of the maiden haplessly forgetting' that she had put it there. Cp. 62 (64). 119 'misera ... deperdita.'

Mala, denoting all fruit with pips, formed a very common present with lovers: cp. Virg. E. 3. 71 'Aurea mala decem misi; cras altera mittam.'

Dum adventu matris prosilit, excutitur,
Atque illud prono praeceps agitur decursu,
Huic manat tristi conscius ore rubor.

III.

CARMEN 64 (66).

Coma Berenices.

THE poem of Callimachus, of which this Elegy of Catullus was a translation, is, with the exception of a few lines, lost to us. There is some doubt as to the parentage of this Berenice; but the most probable account is, that she was the daughter of Magas, king of Cyrene, and was married to her cousin, Ptolemy Euergetes. When the lastnamed monarch went on his expedition into Syria to chastise Antiochus II, its prince, for putting away his wife, who was a sister of Ptolemy, Berenice vowed a lock of her hair to Ἀφροδίτη Ζεφυρῖτις, if her husband returned from that enterprise safe. On Ptolemy's coming back victorious, the hair was accordingly dedicated in the temple of Arsinoe at Zephyrium in Lower Egypt, but on the following day was found to have disappeared. Conon, the great mathematician and astronomer of Samos, persuaded his patron Ptolemy that the lock had been taken up into heaven, and received among the constellations, forming the group of seven stars in the tail of Leo. Whether the Alexandrian astronomers adopted this constellation is a matter of doubt; but, at all events, the famous ode of Callimachus ascribes the origin of its name to Conon.

The Lock tells how Conon had discovered her as a constellation in heaven, having been vowed to the gods by Berenice, if her newly-wedded lord, from whom, on going to the wars, she parted in agony, should return in safety. Soon he came back in triumph; so the Lock was forced by the resistless steel, to which mountains had ere now yielded, sorely against her will to be severed from her dear mistress' head. Straightway she was carried through the dark heavens, and laid in the bosom of Venus, by whom she was assigned her place among the stars. Notwithstanding, she

29. Atque illud. The 'atque' here has often been taken in the sense of 'immediately,' being adduced in illustration of Virg. G. 1. 203, which line may perhaps have been modelled on this verse of Catullus. Whatever applies to the one may at any rate be taken to apply to the other. I prefer to connect by 'atque' the 'agitur' with the 'excutitur' (a view which Professor Conington supports in his Commentary l. c.). A pointed contrast is designed in illud ... huic: 'while the apple falls and glides rapidly away, over the maiden's face there streams a conscious blush.' Compare the use of 'illum' in the parallel passage. Some texts present 'illinc' and 'hinc' here.

sighs still for earth; she would rather still be lying on Berenice's head: she longs for the sweet essences she drank in there; and mindful of these, as the star of pure love, she bids all chaste maidens and matrons, and her princess most of all, to offer to her on bridal and festal days the same perfumes. Yet nothing will really console her: the stars might all fall from heaven, if she could only once more become a lock on the royal lady's head.

Omnia qui magni dispexit lumina mundi,
  Qui stellarum ortus comperit atque obitus,
Flammeus ut rapidi Solis nitor obscuretur,
  Ut cedant certis sidera temporibus,
Ut Triviam furtim sub Latmia saxa relegans
  Dulcis amor gyro devocet aerio,
Idem me ille Conon coelesti numine vidit
  E Bereniceo vertice caesariem
Fulgentem clare, quam multis illa dearum,
  Levia protendens brachia, pollicita est,

1. The 'Lock of Hair' is represented as speaking throughout the entire poem.

Qui, Conon: the antecedent is 'idem ille,' v. 7.

Dispexit, 'saw through,' 'discerned;' better than the 'despexit' of most MSS.

Mundi. See on 62 (64). 206 'concussitque micantia sidera mundus.'

3. Obscuretur. Conon is said by Seneca (Nat. Quaest. 7. 3) to have made a collection of the observations of solar eclipses by the Aegyptians.

4. Cedant, 'how the stars at certain seasons set,' i. e. disappear from sight.

5, 6. Diana seeking the society of Endymion in the grotto of Latmos is the poetical interpretation of a lunar eclipse. 'Love despatching her on stealthy errand to the Latmian cave.' This is no doubt the true reading, instead of the MS. 'sublimia' and 'sub Lamia' (the latter of which was a town at the foot of Oeta).

6. Gyro .. aerio, 'from the orb of heaven.' Some early texts have 'clivo' for 'gyro.' Orelli, comparing the expression in Isaiah 40. 22 *γῦρον τῆς γῆς*, = 'circle of the earth,' supposes Callimachus to have written *γῦρον ἠέριον*.

Aerius, = 'aetherius,' used as in Hor. Od. 1. 28, 5 'Aerias tentasse domos.'

7. Callimachus's lines, *Ἥ με Κόνων ἔβλεψεν ἐν ἠέρι τὸν Βερενίκης βόστρυχον, ὃν κείνη πᾶσιν ἔθηκε θεοῖς* (as given in Theon's Commentary on Aratus) are here expanded by Catullus into four verses. There is a great variety of readings in this line: the best MSS. give 'coelesti numine,' while one early edition has 'munere.' 'In lumine,' 'limine,' 'limite' are more or less ingenious conjectures. The MS. reading seems to give the most point, 'from a lock on a mortal's head raised to the dignity of a heavenly power.' The words must be taken closely with 'fulgentem.' Haupt has 'in lumine,' probably as seeming most fully to express the *ἐν ἠέρι* of the original.

8. Bereniceo. Orelli, supported by Niebuhr, writes 'Beroniceo;' as also Wernsdorf, in an epigram assigned to Cornelius Gallus (vol. 3. p. 197), who, referring to this passage, has 'E Beronicæo detonsum vertice crinem Retulit esuriens Graecus in astra Conon.' For the form of the adjective cp. v. 60 'Ariadneis,' and 66 (68). 74 'Protesilaëam;' so Theocr. 15. 110 'A *Βερενικείη θυγάτηρ* for *Βερενίκη*.

9. Multis .. dearum, the reading of the MSS., altered by Haupt into 'cunctis deorum,' to suit the 'cunctis divis' of v. 33, and the *πᾶσιν ἔθηκε θεοῖς* of Callimachus. This use of the partitive genitive after words like 'cuncti,' 'multi' is perhaps less rare in prose than in verse. Pliny has 'multae arborum:' so Ov. M. 4. 630 'hominum cunctos ingenti corpore praestans.'

10. Levia, 'round, ivory arms,' as in 62 (64). 332 'Levia substernens robusto brachia collo.'

UNIV. CALIFORNIA.

Qua rex tempestate, novo auctus hymenaeo,
  Vastatum fines iverat Assyrios,
Dulcia nocturnae portans vestigia rixae,
  Quam de virgineis gesserat exuviis.
Estne novis nuptis odio Venus, anne parentum
  Frustrantur falsis gaudia lacrimulis,
Ubertim thalami quas intra limina fundunt?
  Non, ita me divi, vera gemunt, juerint.
Id mea me multis docuit regina querelis
  Invisente novo proelia torva viro.
At tu non orbum luxti deserta cubile,
  Sed fratris cari flebile discidium.
Quam penitus maestas exedit cura medullas!
  Ut tibi tum toto pectore sollicitae

11. Novo auctus hymenaeo, i. e. just wedded, lit. 'honoured by nuptials,' as 62 (64). 25 'taedis felicibus aucte.' The participle is used by Lucretius, and early writers, as almost = 'praeditus.'

Auctus has the last syllable lengthened by the caesural pause: see on 62 (64). 20. To avoid these licences some would read 'mactus' for 'auctus,' and 'novis hymenaeis.'

12. Assyrios, used loosely, as often by the Latin poets, for 'Syrian.' Cp. Virg. G. 2. 465, where it is put for 'Tyrio.' The expedition of Ptolemy Euergetes was against the king of Syria.

15. Anne. Weber and Schwabe retain the 'atque' of most MSS. 'Is it not rather the case that brides cheat their parents of their joy by shedding feigned tears?' The emphasis is on 'falsis.'

17. Ubertim, rare in the poets. Cp. Claudian Laud. Ser. 214, perhaps imitated from this passage, 'quantaeque cadebant Ubertim lacrymae.'

For limina some MSS. give 'lumina.'

18. Juerint. This (and not 'juverint' (MSS.), which has the first syllable always long) is probably the right reading, although it is hard to explain the dropping of the 'v,' which seems to be part of the root. But Cicero de Sen. c. 1 quotes a line from Ennius which illustrates this, 'O Tite, si quid ego adjuero curamque levasso:' though both there and at Ter. Phorm. 3. 3, 4, the best texts now read 'adjuro,' 'adjurit.' At all events it is better to accept 'juerint' as one of the archaisms of Catullus, than to adopt any of the proposed emendations.

19. Id, i. e. 'non vera gemere.' Berenice by her laments shewed how truly brides miss their departing lords.

20. Invisente .. proelia, used for the more common 'adire.' We may compare Virgil's 'urbis invisere ... curam,' G. 1. 25.

Novo, i. e. when only just wedded, summoned to the wars, v. 11.

21. At tu, found in most MSS.; one has 'Et.' 'An' (Schwabe) is a conjecture of the Italian scholars. 'But with thee it was not only for the early desertion of thy marriage-bed, but for the separation from thy dear cousin that thou didst mourn.' Haupt and Lachm. make these lines an interrogation. The 'frater' is generally explained as = 'patruelis': others refer it to the custom of the queens of the Ptolemies being called their sisters as a title of honour.

Luxti, contracted from 'luxisti,' as 'dixti' Ov. Her. 11. 59; 'duxti' Catull. 89 (91). 9; 'misti' Id. 14. 14.

22. Discidium, 'separation:' not (as most MSS.) 'dissidium' = 'disagreement.'

23. I prefer, with Haupt, Bentley's conjecture quam for 'cum' (most MSS.), for which last Lachm. suggests 'tum.' Though it is true that Catullus often joins the sense of an hexameter with the preceding pentameter, contrary to later practice, there is no need of multiplying instances, when so slight a change improves the harmony both in sense and metrical arrangement.

24. Pectore, taken either with 'excidit' or with 'sollicitae;' 'toto' is in favour of the latter: but cp. Tibull. 3. 1, 20.

Sensibus ereptis mens excidit! At te ego certe
  Cognoram a parva virgine magnanimam.
Anne bonum oblita es facinus, quo regium adepta es
  Conjugium, quod non fortior ausit alis?
Sed tum maesta virum mittens, quae verba locuta es!
  Jupiter, ut tristi lumina saepe manu!
Quis te mutavit tantus deus? an quòd amantes
  Non longe a caro corpore abesse volunt?
Atque ibi me cunctis pro dulci conjuge divis
  Non sine taurino sanguine pollicita es,
Si reditum tetulisset. Is haut in tempore longo
  Captam Asiam Aegypti finibus addiderat.
Quis ego pro factis coelesti reddita coetu

25. Ereptis. Weber has 'e rectis,' from 'erectis' found in good MSS.

At te ego: so Lachm. and Haupt: Orelli 'atque ego:' Doering 'atqui.' Most MSS. have 'At ego.'

27. Bonum .. facinus. The Egyptian, no less than the Jewish, Berenices seem to have been distinguished by their bold and masculine character. What the particular action here alluded to was, is not known. Hyginus, the grammarian (in his Poeticon Astronomicon), mentions this Berenice as being a trainer of horses, which she used to send to the Olympian races, also that she once mounted her horse in the critical moment of a battle, rallied her father's retiring troops to the charge, and with her own hand slew several of the enemy.

28. The reading of most MSS., which Scaliger retains and advocates, is 'quod non fortior aut sit alis,' i. e. 'Hast thou forgotten . . . or that there is no other more courageous than thyself?' Lachm. however, and most modern editors have adopted from an early edition the conjecture which appears in the text. Schwabe reads 'quo non fortius ausit alis' (Muretus). 'Alis' is a well-known ancient form of 'alius.' Catullus uses the neuter in 27 (29). 15 'Quid est alid sinistra liberalitas:' so Lucr. has 'alid' and (dat.) 'ali,' though never 'alis.' Orelli quotes from Tertullian 'alis bestiola.'

29. Sed tum: yet, in spite of thy name for courage, how wert thou at that time crushed by the departure of thy lord.

30. Jupiter, in adjurations, as v. 48: cp. 1. 7 'Doctis, Jupiter, et laboriosis.'

Tristi, for 'trivisti:' see on v. 21. Avantius conj. 'tersti.'

33. Atque ibi connects 'pollicita es' with 'tristi' and 'locuta es:' ''twas then thou didst grieve, and then didst vow me.'

Me. Scaliger retains 'pro (proh!) cunctis' (MSS.); but it is more likely that the 'pro' got repeated through the carelessness of the copyist.

35. Tetulisset, 'should he have obtained his return.' This form is also used by Lucr. 6. 671 'tetulerunt semina aquarum.' A few texts have 'retulisset.' It is far better to punctuate as in the text, than, reading 'aut' (MSS.), to join 'addiderit' (as in old editions) or 'adjiceret' (conjecture of Guarinus) with 'tetulisset.' Not only would the harmony of the tenses be thus violated, but it is more natural to represent Berenice as praying simply for the safe return of Ptolemy, than to suppose her equally anxious for the enlargement of his dominions.

In with tempore is common to Catullus with Lucretius, who often uses it where by later writers it would be omitted. See on 62 (64). 151 'supremo in tempore.'

36. Asiam, not, as Doering observes, merely Syria. Ptolemy reduced all Asia, as far as the confines of Bactria and India; though most of the conquered provinces soon fell again into the hands of Seleucus.

37. Reddita, 'given as was due,' 'paid;' 62 (64). 362: cp. Virg. E. 5. 75 'sollemnia vota Reddemus nymphis.'

Coetu, contr. from 'coetui.' Cp. 62 (64). 385 'mortali ostendere coetu.'

Pristina vota novo munere dissoluo.
Invita, o regina, tuo de vertice cessi,
Invita: adjuro teque tuumque caput!
Digna ferat quod si quis inaniter adjurarit.
Sed qui se ferro postulet esse parem?
Ille quoque eversus mons est, quem maximum in oris
Progenies Thiae clara supervehitur,
Cum Medi peperere novum mare, cumque juventus
Per medium classi barbara navit Athon.
Quid facient crines, cum ferro talia cedant?
Jupiter, ut Chalybon omne genus pereat,
Et qui principio sub terra quaerere venas

38. Novo answers to 'pristina' (cp. v. 64 'antiquis .. novum') 'the new or recent fulfilment of vows made long ago.' The poets, both Greek and Latin, are fond of such verbal antitheses: cp. Virg. Ae. 3. 181 'Seque novo veterum deceptum errore locorum.'

Dissoluo: cp. v. 74 'evoluam:' and 93 (95). 6 'pervoluent.' Valckenaer would have read here 'dissolui.'

40. Adjuro. We have the words answering to these in Callimachus, *σήν τε κάρην ὤμοσα σόν τε βίον*.

41, 42. Quod, sc. 'caput,' with 'adjurarit:' if any shall have sworn falsely by thy head, let him suffer the punishment he deserves. Grieved to part from thee as I was, yet how could I be a match for the steel that severed me, the steel to which mountains ere now have had to yield? Guarinus proposed 'Digna feram quod si quid inaniter adjurarim.'

43. Eversus, sc. 'ferro.' The next words are difficult, and the reading uncertain.

Maxima appears in all the MSS., but is very flat when added to 'clara;' hence it was early changed into 'maximum,' the 'm' not being written, and the 'u' of the termination passing easily into 'a' accounting in some measure for the reading of the MSS. With the elision of 'm' in the dactyl of the 5th place, compare above, v. 27 'regium adepta es;' 62 (64). 359 'corporum acervis;' Ib. 366 'copiam Achivis.'

'In orbe' was probably a conjecture of the Italian scholars in place of in oris, = 'monarch of mountains on the shores' (of Macedon), not 'in any land,' as Orelli takes it.

44. If Thiae is to be extracted from the 'Phytie' etc. of MSS., then 'progenies T.' = 'the sun,' Thia being the wife of Hyperion; see Hes. Theog. 371; Pind. Isth. 4 (5). 1. Scaliger reads 'Phthiae,' and supposes the Macedonian inhabitants of Athos to be referred to, the expression being chosen as conveying a compliment to the Ptolemies as inheritors of the glory of Alexander of Macedon. This, however, would seem somewhat far-fetched. Cp. Virg. Ae. 7. 218.

45. Peperere (one of the many emendations from the unintelligible 'propere' of most MSS.) may be illustrated by Manil. 5. 49 'Nec pelagus Xerxes facietque tegetque.' 'Rupere' and 'pepulere' have been adopted by others. Scaliger advocates 'proparare' (in the historic infinitive); but Horace's 'properare coronas' would seem scarcely to afford an adequate parallel for 'properare mare.'

47. Compare Virgil's imitation of this line E. 3. 16 'Quid domini faciant audent cum talia fures!'

48. Jupiter ut, as in Hor. S. 2. 1, 42 'Jupiter ut pereat positum rubigine telum.'

Chalybon, the excellent conjecture of Politian, the MSS. presenting 'celitum,' 'celtum,' 'scelerum,' and the like. A Scholium on Apoll. R. 2. 375 gives the lines from Callimachus, which probably answered to those of the text: *Χαλύβων δὲ ἀπόλοιτο γένος γειόθεν ἀντέλλοντα κακὸν φυτὸν οἳ μιν ἔφηραν*. For the form 'Chalybon' (Weber 'Chalybum') cp. Tibull. 4. 1, 64 'Cimmerion etiam obscuras accessit ad arces.' Sallust has 'colonia Theraeon.' See Madv. Lat. Gr. § 38.

Institit, ac ferri stringere duritiem!
Abjunctae paulo ante comae mea fata sorores
Lugebant, cum se Memnonis Aethiopis
Unigena impellens nutantibus aera pennis
Obtulit Arsinoes Locridos ales equus,
Isque per aetherias me tollens abvolat umbras,
Et Veneris casto collocat in gremio.
Ipsa suum Zephyritis eo famulum legarat,
Grata Canopeis incola litoribus;

50. Institit, 'was set upon,' 'bent upon:' not a common usage with the infinitive, but occurring once or twice in Cicero and Plautus.

Stringere. MSS. give 'ferris fringere,' 'fingere,' and 'frangere;' see Tibull. 1. 3, 48.

51. Comae, best taken as a genitive, 'the doom of me, the lock just severed from the rest!' Cp. Ov. Amor. 1. 8, 108 'Ut mea defunctae molliter ossa cubent;' and Hor. S. 1. 4, 22 'cum mea nemo Scripta legat vulgo recitare timentis.' Cp. τἀμὰ δυστήνου κακά Soph. O. C. 344. Doering takes 'comae' as nom. plur. with 'sorores' = 'the sister-locks.'

52–54. In the explanation of this very difficult passage it has been generally assumed that the ales equus is Zephyrus, the 'unigena' or 'brother' of Memnon, (as having a common mother in Eos or Aurora,) just as Valerius Flaccus calls the winds 'Thraces equi,' and Virgil speaks of 'laetus Eois Eurus equis.' A more probable interpretation, given by Orelli, is derived from a passage of Pausanias, who speaks of a bronze statue of Arsinoe, wife of Ptolemy Philadelphus, riding on an ostrich, which appears to have been a favourite animal with the Ptolemies. As there was such a statue in Helicon, so it is supposed there might have been a similar representation in the temple dedicated to Arsinoe-Aphrodite on the promontory of Zephyrium in Libya (colonized by Locrians, as Virg. Ae. 11. 265 'Libycone habitantes litore Locros'). The unigena Memnonis would then refer to the story of the birds that rose from the ashes of Memnon, when burnt on the funeral pile, of which the ostrich might be one: see Ov. M. 13. 615 'cineri cognata sepulto Corpora.' Others would take 'unigena,' not in the sense it has in 62 (64). 300, but = 'ex eadem gente oriundus.' The favourite bird of Berenice's adopted mother is thus very naturally represented as coming to bear the lock of her kinswoman's hair into Venus' bosom.

53. 'Nictantibus' is Bentley's suggestion for nutantibus, comparing Lucr. 6. 835 'Hic, ubi nictari nequeunt, insistereque alis,' = 'buoyant wings;' but nutantibus perhaps suits the 'impellens' better, 'beating the air with its waving wings.' Cp. Appul. Met. 6 'libratisque pinnarum nutantium molibus.'

54. Locridos is Bentley's conjecture made out of 'elocridicos' (most MSS.). It must be acknowledged that Scaliger's 'Chloridos' is a slighter departure in point of form; on the other hand, however, there seems no authority for affirming Chloris to have been another name for Arsinoe. Bergk conj. 'Cypridos.'

55. Abvolat (Ellis), read here to avoid tautology. MSS. 'advolat.'

Umbras (MSS.), not 'auras,' which would never have been changed into 'umbras.' The Lock may well have been carried up to heaven at night.

56. Veneris. Cp. Theocr. 15. 106 Κύπρι Διωναία, τὺ μὲν ἀθανάταν ἀπὸ θνατᾶς, Ἀνθρώπων ὡς μῦθος, ἐποιήσας Βερενίκαν.

57. Zephyritis, 'on such an errand,' or, 'with this aim, had the goddess of Zephyrium herself sent her favourite minister,' the ostrich being to Arsinoe-Aphrodite what the Caledonian boar was to Diana, 'famulus vindexque Dianae' Ov. M. 8. 272, or the eagles to Jupiter, 'famulae Jovis' Juv. 14. 81.

58. Grata, as in Weber and Orelli, a very slight change from the 'Gratia' of the MSS.: 'dear to the Egyptian land.' Lachm. reads 'Graia;' these two words are often interchanged; see on Tibull. 2. 5, 68; Stat. Silv. 2. 2, 95; Nemesianus 15.

Canopeis, from Greek adjective Κανώπειος. A later form was 'Canopicus.'

Incola: used as in 62 (64). 228 (of Minerva) 'incola Itoni.' Doering adopts Voss's awkward conjecture 'in loca.'

Scilicet in vario ne solum limite coeli
Ex Ariadneis aurea temporibus
Fixa Corona foret, sed nos quoque fulgeremus
Devotae flavi verticis exuviae.
Uvidulam a fletu cedentem ad templa deum me
Sidus in antiquis diva novum posuit.
Virginis et saevi contingens namque Leonis
Lumina, Callisto juncta Lycaoniae,
Vertor in occasum tardum dux ante Booten,
Qui vix sero alto mergitur Oceano.
Sed quanquam me nocte premunt vestigia divum,
Lux autem canae Tethyi restituit,
(Pace tua fari hic liceat, Rhamnusia virgo,
Namque ego non ullo vera timore tegam,

59–62. Scilicet, after 'eo,' v. 57, 'for this purpose, namely, that in the spangled region of the sky the golden crown from Ariadne's brow might not be fixed alone, but that we too,' etc. Since the MS. readings are unintelligible (Hi dii uen ibi, etc.), I have adopted that of Weber and Orelli, taken from an early edition of 1474. 'Vocabulum "scilicet" incredibilem in modum propter scripturae compendia corrumpi solet ubique' is Orelli's remark on this passage. Haupt has 'ardui ibi.' The same edition which gives 'scilicet' has also 'limite,' though it is more probable, perhaps, that Catullus wrote 'lumine' (Schwabe).

Verticis exuviae. Seneca has, perhaps, an imitation of this in Hippol. 1181 'Placemus umbras: capitis exuvias cape, Laceraeque frontis accipe abscissam comam.'

63. Uvidulam a fletu. This is adopted by most texts for 'viridulum a fluctu' (most MSS.), which latter Voss would interpret as 'roscido Oceani aere.' Bedewed with tears at parting from her mistress and sister-locks: cp. vv. 39, 76.

Templa deum, = the 'coeli lucida templa' of Lucr. 1. 1005.

64. Diva, Venus, v. 56.

65. Namque. This position of 'namque' so late in the sentence is only found in the poets: cp. Virg. E. 1. 14 'Hic inter densas corylos modo namque gemellos:' Id. Ae. 5. 733 'non me impia namque Tartara habent.' Similarly, the poets use 'nam,' which in prose always stands at the beginning of the sentence.

66. Juncta Lycaoniae. Lachmann, with most MSS., reads 'juxta Lycaoni[d]a,' but no instance or analogy from good authors can be adduced in favour of the final syllable of 'juxta' being shortened. One MS. and several old editions have 'juncta.' Callisto (Καλλιστοῖ dat. c.) the daughter of Lycaon, changed into a she-bear and made into the constellation of 'Ursa Major' by Jupiter. Orelli reads 'Lycaonidi,' as a substantive. Cp. Ov. Fast. 2. 173; Ib. 3. 793, where the adjective 'Lycaonius' is also used. The position of the constellation called the 'Coma Berenices' is here marked out, Virgo to the South, the Great Bear on the North, Leo on the West, and Bootes to the East or North East.

67. Tardum: the usual epithet of the nearly stationary constellation of the Bear-keeper; cp. Ov. M. 2. 177 'Quamvis tardus eras et te tua plaustra tenebant.' Similarly 'piger,' 'serus' are applied to it. See Hom. Il. 18. 489.

69–76. Premunt, though by night I shine on the floor of heaven, and the gods tread over me, and by day return to the bosom of Tethys, sinking with the rest into the hoary sea, yet (the apodosis in v. 75) I grieve to be severed from the head of my mistress. Scaliger compares with 'premunt vestigia' Arat. Phaen. 359 Θεῶν ὑπὸ ποσσὶ φορεῖται Λείψανον Ἠριδανοῖο.

71. Rhamnusia virgo, 'Nemesis:' see note on 62 (64). 396. She prays that Nemesis may not be offended at her thinking of her earthly mistress when in heavenly company.

Nec si me infestis discerpent sidera dictis,
  Condita quin veri pectoris evoluam),
Non his tam laetor rebus, quam me abfore semper,
  Abfore me a dominae vertice, discrucior.
Quicum ego, dum virgo quondam fuit omnibus expers,
  Unguenti si una millia multa bibi,
Nunc vos, optato quas junxit lumine taeda,
  Non post unanimis corpora conjugibus
Tradite, nudantes rejecta veste papillas,
  Quin jocunda mihi munera libet onyx,
Vester onyx, casto petitis quae jura cubili.
  Sed quae se impuro dedit adulterio,
Illius ah mala dona levis bibat irrita pulvis;
  Namque ego ab indignis praemia nulla peto.
Sed magis, o nuptae, semper concordia, vestras

73. Discerpent . . . dictis. Bentley strangely enough proposed 'dextris.' Though 'discerpere' may not be used elsewhere in this signification, a sufficient analogy may be found in Ovid's 'Ergo submotum patria proscindere, Livor, Desine,' Ep. ex Pont. 4. 16, 47: Ib. 1 'Invide, quid laceras Nasonis carmina rapti.'

74. Quin, after 'tegam' v. 72, or 'impedientibus' implied in preceding line, or = 'quinimmo,' 'but rather will I unroll the secrets of an honest heart,' i. e. speak out what she feels sincerely. Condita . . pectoris resembles the 'abdita terrai' of Lucr. 6. 808, a very frequent usage in the later poets especially.

76. Discrucior, rare in authors subsequent to Plautus and Cicero, who use it frequently.

77. Quicum: archaism for 'quacum.' Cp. Virg. Ae. 11. 822 'Quicum partiri curas,' where some read 'quacum.'

Omnibus expers (MSS.), 'unknown to men,' = *πανύποπτος*; not, as others urge, 'free from all trouble and care.' There is little to be said for Doering's conjecture, 'explens,' or Heinsius' 'expersa,' or for the alteration into 'ominis expers.'

78. Unguenti si. This is Lachmann's alteration of 'unguentis' (MSS.), which some take with 'expers' in the sense of 'versed in every perfume,' or, (while a maid,) 'unused to perfumes.' Reading 'si,' the whole passage receives a connected meaning: 'If while my mistress was once an unwedded maid, with her I drank in many thousand perfumes, so now, ye newly-wedded girls,' etc. Haupt reads 'unguenti Syrii;' Sillig and Weber 'unguentorum una.' See Callim. Epigr. 52. 2: Athenaeus 15. 689 *a*.

79. Quas. Most MSS. 'Quem.' A few have 'quam' (Lachm.), going very awkwardly with the 'post' of the next line. 'Quas' seems required by 'vos.'

Optato lumine. Cp. 62 (64). 31 'optatae finito tempore luces.'

80. Non. Doering and Bentley, without authority, change 'non' into 'ne,' regardless of the poetical usage of 'non' with the imperative, as in Ov. Ars Am. 3. 129 'Vos quoque non caris aures onerate lapillis.' Post here = 'in posterum,' 'hereafter,' 'after my assumption into heaven.' 'Prius,' which Haupt adopts, is a mere conjecture, though of an early date, to suit 'quam,' as he reads in v. 82.

82. Quin is Lachmann's very slight change from the 'Quam' of most of the MSS.: 'do not yield yourselves to your lords without first in my honour pouring pleasant offerings (of perfumes) from the onyx-vase.' Cp. Prop. 3. 4. 14 (2. 13, 30) 'Cum dabitur Syrio munere plenus onyx.'

83. Petitis jura, 'ye who resort to me as the arbitress of chaste affection.' This is Orelli's interpretation according to the legal phrase 'jura petere,' = 'to resort to a tribunal.' But it is rather 'ye who claim its rights for your pure wedded couch.' Cp. Virg. Ae. 4. 27 'Ante pudor quam te violo aut tua jura resolvo.'

85. Irrita, 'vain;' because the gifts of such will not be accepted.

87. Sed magis, but ye duly wedded

Semper amor sedes incolat assiduus.
Tu vero, regina, tuens cum sidera divam
Placabis festis luminibus Venerem,
Unguinis expertem non siveris esse tuam me,
Sed potius largis affice muneribus.
Sidera corruerint utinam! coma regia fiam:
Proximus Hydrochoi fulgeret Oarion.

IV.

CARMEN 3.

Luctus in Morte Passeris.

THE metre of this Ode, as also of some that follow, is what the Greeks called 'Phalaecian,' the Romans 'Hendecasyllabus.' It is much older than Phalaecus, (the Lyric poet of the Alexandrian era,) after whom it is called; Sappho, Anacreon, and other Greek poets used it not unfrequently. The first foot is usually a Spondee, though Catullus often places a Trochee instead, as in 1. 2 'Arida modo pumice expolitum,' (see on v. 7 below,) and

ones, as contrasted with those in the preceding lines. Orelli prefers 'sic magis.'

89. Tu vero. The Lock now turns to Berenice, and urges her to offer gifts of perfume on festal days to her star.

Tuens sidera, i. e. with face uplifted to heaven, the attitude of worship; and so being reminded of the constellation of the 'Coma.'

91. Unguinis expertem. This is Bentley's famous emendation of the MSS. ('sanguinis'), adopted by both Lachmann and Haupt. Nothing can be flatter than to take 'sanguinis expertem' as a mere irrelevant characterization of Venus' bloodless sacrifices (even if they were always bloodless), translating 'when thou shalt be propitiating Venus, innocent of the blood of victims, try and get me back as thine once more, not by words and prayers alone, but by bounteous gifts;' 'verbis' being read for 'siveris,' and 'effice' for 'affice.' On the other hand, with 'unguinis' the passage runs, 'Suffer me not to want for perfumes, me, thy once cherished lock, but rather enrich me with bountiful supplies;' see v. 82. 'Siveris' is Scaliger's emendation from 'uestris' (ūris) of MSS. He retains 'sanguinis,' and would take the passage, 'Suffer me not to want for the blood of victims, but' etc.

92. Affice. MSS. give 'effice.' 'Afficere praemiis, beneficio' and the like are very common expressions in Plautus and Cicero.

93. Sidera corruerint. This conjecture of Lachmann is received by Schwabe and Haupt: 'if I can only become again a lock on the brow of my queen, let the stars fall altogether from the sky, and let Orion flash in the neighbourhood of Aquarius' (naturally most remote from him), i. e. if I can but regain earth, I care not what confusion may arise in heaven. Weber retains the reading of the best MSS. 'Sidera cur iterent?' 'why should the stars repeat their courses? for me, let all be reversed, provided I become a lock once more.'

94. Hydrochoi, dative, from Greek form, as in Arat. Phaen. 389 ὑδροχοΐ.

The reading 'fulgeat' arose only because the ancient form fulgeret for 'fulguret' was not understood.

Oarion, the poetical form of 'Orion,' Ὠαρίων, Callim. Hym. ad Dian. 265.

occasionally an Iambus, as 1. 4 'Meas esse aliquid putare nugas.' There is a variety of this metre which is called the 'Pseudo-Phalaecian,' of which Catullus has an example in 53 (55) 'Oramus si forte non molestum est,' the only difference being that a Spondee is substituted for a Dactyl in the second foot, or the whole line is made up of a Spondee followed by four Trochees, instead of by a Dactyl with three; it is however interspersed with regular Hendecasyllabic lines. The present Ode is an elegy on the death of a favourite sparrow belonging to Lesbia, the mistress of Catullus. We may compare with it Ovid's lament over the death of a parrot, Amor. 2. 6. Martial alludes to it frequently; cp. 1. 7; 4. 14; 7. 14; 11. 6; while Seneca quotes the twelfth line of it, Lud. de Mort. Claud. c. 11. See also Juv. 6. 7.

LUGETE, o Veneres, Cupidinesque,
Et quantum est hominum venustiorum.
Passer mortuus est meae puellae,
Passer, deliciae meae puellae,
Quem plus illa oculis suis amabat.
Nam mellitus erat, suamque norat
Ipsa tam bene quam puella matrem:
Nec sese a gremio illius movebat,
Sed circumsiliens modo huc, modo illuc,
Ad solam dominam usque pipilabat,
Qui nunc it per iter tenebricosum
Illuc, unde negant redire quemquam.
At vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
Tam bellum mihi passerem abstulistis.

2. Quantum est hominum, 'as many as there be:' a usage of 'quantum' not uncommon in Terence and Plautus. Cp. Heaut. 4. 6, 6 'Ut te quidem omnes Dii Deaeque, quantum est, Syre .. perduint.' Horace's 'At o Deorum quicquid in coelo regit,' Epod. 5. 1, is not unlike. Catullus uses the same expression again in 9. 10 'O quantum est hominum beatiorum.'

5. Plus .. oculis, a favourite expression of Catullus, 14. 1; 80 (82). 2 and 4; 102 (104). 3. Cp. Plaut. Curc. 1. 2, 28 'oculissime homo,' and the phrase ascribed to him by Nonius, 'oculitus amare.'

6. Mellitus, used for anything beloved; in 46 (48). 1 we have 'mellitos oculos.' The diminutive occurs in Plaut. Cas. 4. 4, 19 'mellitulum corpusculum.'

7. Ipsa. There is good MS. authority for 'ipsam,' which Doering and Schwabe read, the former interpreting it as 'heram,' taking 'suam ipsam' together: but he gives no instances of such an use of 'ipse,' unless perhaps we regard as similar Virg. E. 3. 3, which would hardly justify 'sua ipsa' for 'sua domina.' It is more probable that 'ipsa' was changed into 'ipsam' to avoid the trochee in the first foot, which we have seen above is not uncommon in Catullus. See Buechler on Petron. (p. 74).

10. Pipilabat, 'kept chirping.' This verb occurs nowhere else in classical authors; Plautus, however, has the noun 'pipulus' or '-lum,' and Nonius quotes a verb 'pipo.' Many read here 'pipiabat' (MSS. 'piplabat').

13. At, used often in imprecations: cp. 26 (28). 14 'At vobis mala multa Di Deaeque Dent;' Virg. Ae. 2. 535. For the sentiment in the next line cp. Ov. Amor. 2. 6, 39 (on his parrot) 'Optima prima fere manibus rapiuntur avaris.'

O factum male! Io miselle passer!
Tua nunc opera meae puellae
Flendo turgiduli rubent ocelli.

V.

CARMEN 4.

Phaseli Laus et Dedicatio.

THE following Ode is written in the purest Iambic (Trimeter Acatalectic) metre, without any admixture of Spondees, like Ode 27 (29) 'Quis hoc potest videre.' The subject of it is the self-dedication of a favourite but worn-out skiff to the Dioscuri. See an amusing parody of this piece in the 'Catalecta Virgiliana' (8), as a squib on Ventidius Bassus.

PHASELUS ille, quem videtis, hospites,
Ait fuisse navium celerrimus,
Neque ullius natantis impetum trabis
Nequisse praeterire, sive palmulis
Opus foret volare, sive linteo.
Et hoc negat minacis Hadriatici
Negare litus, insulasve Cycladas,
Rhodumque nobilem, horridamque Thraciam

16. O factum male, the universally received correction of the 'bonum factum' of MSS.: see Bentley on Hor. Od. 3. 14, 11. For the phrase cp. Cic. Ep. ad Att. 15. 1 'O factum male de Alexione.'

It is perhaps better to read Io miselle with Lachm. and Haupt, than 'proh,' or (as Weber) 'O,' thus leaving a hiatus. Mr. Ellis suggests that the 'bonum' of the MSS. arose from 'vae,' written 'be.'

17. Tua opera, 'for your sake,' 'on your account:' a phrase not uncommon in Plautus and Terence. Cp. Ov. Amor. 2. 10, 26 'Decepta est opera nulla puella mea.'

1. Phaselus, called so from being in the shape of a kidney-bean; originally an Egyptian vessel. The word elsewhere is used nearly always in the feminine.

2. Celerrimus. Most MSS. and some old editions have 'celerrimum,' disregarding the Greek construction so common in the Roman poets, as in Hor. Ep. 1. 7, 22 'dignis ait esse paratus.'

3, 4. Neque . . nequisse, = 'was able,' as just below 'negat negare.' Weber's rough form of this line, 'Neque ullius volantis impetum alitis,' appears in a few MSS.

Natantis, as we say 'of any ship afloat.' Compare a similar use of 'nare' in 64 (66). 46 'Per medium classi barbara navit Athon.'

4. Volare, as in Virg. Ae. 3. 124 'pelagoque volamus.' Cp. Eur. Med. 1 διαπτάσθαι σκάφος.

8. Nobilem, like Hor. Od. 1. 7, 1 'claram Rhodon,' and Lucan 8. 247 'claramque relinquit Sole Rhodon.' Its trade and naval power, together with its works of art (especially the great Colossus), gained it a great reputation. It is contrasted here with rude, gloomy Thrace.

Sillig makes Thraciam an adjective

Propontida, trucemve Ponticum sinum,
Ubi iste, post phaselus, antea fuit
Comata silva: nam Cytorio in jugo
Loquente saepe sibilum edidit coma.
Amastri Pontica, et Cytore buxifer,
Tibi haec fuisse et esse cognitissima
Ait phaselus; ultima ex origine
Tuo stetisse dicit in cacumine,
Tuo imbuisse palmulas in aequore,
Et inde tot per impotentia freta
Herum tulisse, laeva, sive dextera
Vocaret aura, sive utrumque Jupiter
Simul secundus incidisset in pedem;
Neque ulla vota litoralibus diis
Sibi esse facta, cum veniret a marei

joined with 'Propontida.' The last syllable of 'Propontida' is lengthened before two consonants, as below, v. 18, 'impotentia freta.'

10. Ubi. The country about Pontus was famous for its timber: cp. Hor. Od. 1. 14, 11 'Quamvis Pontica pinus,' etc.

11. Comata, 'leafy,' a very rare use of the participle.

Cytorio, a mountain in Paphlagonia, famous for its box-trees: cp. Virg. G. 2. 437 'undantem buxo spectare Cytorum.'

12. Loquente coma: compare Virgil's 'argutumque nemus pinosque loquentis' E. 8. 22.

Sibilum edidit answers to the Greek ψιθυρίζειν, as in Aristoph. Nub. 1008 ὅταν πλάτανος πτελέᾳ ψιθυρίζῃ. Mr. Thackeray quotes from Tennyson's 'Princess'—

'As in a poplar grove, when a light wind wakes
A lisping of the innumerous leaf, and dies,
Each hissing in his neighbour's ear.'

13. Amastris was the city close to Cytorus: hence perhaps 'tibi,' not 'vobis.'

14. Cognitissima, 'best known to you.' The superlative is very rare, even in Iambics; Ovid uses the comparative twice, M. 14. 15; Tr. 4. 6, 28.

15. Ultima ex origine, not merely = 'originally,' but (as Doering) 'of remotest ancestry.' Klotz would join these words with the preceding line, not with 'stetisse.'

17. Imbuisse, 'first dipped her oars in thy waters, and from those since then has borne her master over raging seas.'

18. Impotentia, i.e. 'sui:' cp. 'Aquilo impotens' Hor. Od. 3. 30, 3.

20. Vocaret. The MSS. give 'vocare;' supply 'phaselum,' and cp. Virg. Ae. 3. 70 'vocat auster in altum.' Haupt adopts Lachmann's conjecture 'vagaret' (from an old form of 'vagor' found in Ennius): = 'whether to right or left the breeze was shifting, or whether the favouring gale had set in to press evenly against either sheet.' The wind being right aft, the sheets that were fastened to either end of the mainsail had exactly the same strain upon them: cp. Ov. Fast. 3. 565 'pede labitur aequo;' in the former case while the wind was veering, the sailors would have 'facere pedem,' i.e. 'to loose out the sheet now toward one side, now to another:' cp. Virg. Ae. 5. 830.

21. The emphasis is on simul.

The omission of the sive before 'laeva' is not uncommon, as in Hor. Od. 1. 6, 19 'Cantamus vacui sive quid urimur.'

Incidisset. Cp. Apoll. R. 1. 566 Ἐν δὲ λιγὺς πέσεν οὖρος κ.τ.λ.

22. Neque ulla vota, i.e. had never been in danger of shipwreck. Cp. Virg. G. 1. 436, 7 'Votaque servati solvent in litore nautae Glauco et Panopeae et Inoo Melicertae.'

23. Marei. This is Lachmann's reading from 'amaret' (most MSS.): some early texts

Novissimo hunc ad usque limpidum lacum.
Sed haec prius fuere: nunc recondita
Senet quiete, seque dedicat tibi,
Gemelle Castor, et gemelle Castoris.

VI.

CARMEN 14.

Ad Calvum Poetam.

THIS Ode is addressed to Calvus Licinius, the great orator and pleader (mentioned among the friends of Catullus in Ov. Amor. 3. 9, 62 'Cum Calvo, docte Catulle, tuo'), who had sent Catullus, as a present on the Saturnalia, a volume of wretched poems by some contemporary but anonymous authors. Catullus threatens to retaliate. The metre is Hendecasyllabic.

NI te plus oculis meis amarem,
Jocundissime Calve, munere isto
Odissem te odio Vatiniano.
Nam quid feci ego, quidve sum locutus,
Cur me tot male perderes poetis?
Isti di mala multa dent clienti,

have 'mare,' the old ablative found in Lucretius and Ovid.

24. Novissimo, 'the remotest sea,' makes the best sense; but most MSS. give 'novissime,' an adverb used by Phaedrus, 'when of late she came.' Cp. Ov. Tr. 3. 13, 27 'terrarum pars paene novissima, Pontus.'

The lacus here spoken of is Benacus.

25. Recondita, to be taken with quiete, 'the rest of retirement,' (cp. 32 (34). 11,) 'phaselus' being masculine in Catullus, unless 'navis' or 'trabs' be understood.

26. Senet. This verb is found nowhere else in classical authors. The grammarians quote 'Pectora languentque senentque' from Attius; and Pacuvius has 'macore senet corpus.'

2. Munere isto, 'for this gift of yours I should hate you as bitterly as Vatinius,' the celebrated tribune, who was impeached for various crimes, both by Cicero and this Licinius Calvus, the latter of whose speeches on the prosecution in 54 B. C. Quintilian highly commends. See Cic. in Vat. 1. 1 'Odio enim tui, in quo etsi omnes propter tuum in me scelus superare debeo, tamen ab omnibus pene vincor.' See also 51 (53). 2, 3 'Qui cum mirifice Vatiniana Meus crimina Calvus explicasset.' Could 'munere isto' be used here as = *τούτου χάριν*? see Professor Conington's note on Virg. G. 4. 520 'quo munere.'

3. Odissem odio, as in Soph. Phil. 59 *ἔχθος ἐχθήρας μέγα*.

5. Male. The best MSS. give 'malis.' 'Cruelly murder me with such a lot of poets.'

6. Clienti. Catullus supposes these poems were the gift to Licinius of some client whom he had benefited in a suit.

Qui tantum tibi misit impiorum.
Quod si, ut suspicor, hoc novum ac repertum
Munus dat tibi Sulla litterator,
Non est mi male, sed bene ac beate,
Quod non dispereunt tui labores.
Di magni, horribilem, et sacrum libellum,
Quem tu scilicet ad tuum Catullum
Misti, continuo ut die periret
Saturnalibus, optimo dierum!
Non, non hoc tibi, salse, sic abibit:
Nam, si luxerit, ad librariorum
Curram scrinia: Caesios, Aquinos,
Suffenum omnia colligam venena,
Ac te his suppliciis remunerabor.
Vos hinc interea valete, abite
Illuc, unde malum pedem attulistis,
Saecli incommoda, pessimi poetae.

7. Impiorum, the neuter, 'such profanities,' i. e. against the Muses: or better masc., 'such a cursed set of poets.' Cp. Plaut. Poen. 3. 3, 5 'tantum hominum.'

8. Novum ac repertum, ironical, 'original and choice.'

9. The Sulla here spoken of is generally supposed to have been a freedman of the great dictator, who, according to the practice, added his patron's name to Epicadus, which was his own.

Litterator, 'critic,' 'grammarian.'

11. Labores, ''tis well and good, methinks, that your exertions are not wasted,' i. e. that you have got such a handsome reward for helping your client. Possibly Calvus had rendered some legal service to Sulla.

12. Libellum, accusative of the exclamation: 'Good heavens! what a dreadful and accursed book!' Scaliger thinks that these lines came after v. 3.

14. Misti, = 'misisti.' See 64 (66). 22; cp. Prop. 1. 3, 37 'consumsti;' Hor. S. 2. 3, 273 'percusti;' Virg. Ae. 4. 682 'extinxti.'

Continuo, not the adverb, as some would take it, with 'misti,' but the adjective with 'die,' 'that one whole day (or, 'the next day,' the present having arrived on the eve, v. 17) he might be in torments.' For the practice of sending gifts, and among them poems, on the Saturnalia and other feasts, cp. Hor. Od. 4. 8, 11 'carmina possumus Donare.'

16. Non, non: cp. Prop. 2. 3, 27 'Non, non humani sunt partus talia dona.'

Abibit, 'your joke shall not end here:' as in Ter. And. 1. 2, 4 'mirabor hoc si sic abiret.'

17. Si luxerit, 'as soon as it is day:' or, 'if I live till to-morrow.' For this use of 'si' cp. Virg. Ae. 5. 64 'si nona diem mortalibus almum Aurora extulerit.' For 'lucere' in this sense, cp. Hor. Ep. 1. 6, 56 'Lucet, eamus, Quo ducet gula.'

18. Caesios, i. e. the bad poets of his time.

Aquinius, mentioned by Cicero, Tusc. Q. 5. 22 'Adhuc neminem cognovi poetam (et mihi fuit cum Aquinio amicitia), qui sibi non optimus videretur.' It is better to read 'Aquinos,' as Ernesti l. c. urges, than 'Aquinios' to be scanned by 'synaeresis:' so 'Septimus' and '-mius,' 'Postumus' and '-mius.'

19. Suffenum: see 20 (22). Weber would make it the gen. plural contracted, and take it with 'venena.'

Venena, bad poems, the 'drugs' of the book-shops.

21. Vos: Catullus addresses the poems that had been sent him.

Interea, i. e. till I can have my revenge.

VII.

CARMEN 20 (22).

Ad Varum.

WHO this Varus was to whom Catullus addressed this satirical description of a bad poet, we have no means of deciding. It might seem most natural to suppose he was the Quintilius Varus, the eminent critic and friend of Horace, whose death (in 24 B.C.) the latter laments, Od. 1. 24: (see also A. P. 438 'Quintilio si quid recitares,' etc.) A Varus is also mentioned by Catullus in Ode 10. 1. The metre of the present piece is called 'Choliambus,' 'Scazon,' or 'Hipponactean,' which is a variety of the Iambic Senarius, differing mainly in this—that the Scazon has invariably a Spondee in the sixth place, and an Iambus in the fifth. Catullus has seven poems in this peculiar metre, of which the next, ('Paeninsularum Sirmio,') is another specimen.

SUFFENUS iste, Vare, quem probe nosti,
Homo est venustus, et dicax, et urbanus,
Idemque longe plurimos facit versus.
Puto esse ego illi millia aut decem, aut plura
Perscripta, nec sic, ut fit, in palimpseston
Relata: chartae regiae, novi libri,
Novi umbilici, lora rubra, membrana
Derecta plumbo, et pumice omnia aequata.

5. Nec sic ut fit: the meaning is, that Suffenus did not, like most authors, first write his poems on that kind of parchment which admitted of corrections and erasures, (made, as we should say, no rough copy of them,) but instantly published them as they were.

It is better to read palimpseston ('palmi septo,' most MSS.), according to the common phrases 'referre in tabulas, codicem, libellum,' etc., = 'to enter or record in writing.' Heinsius conjectured 'releta,' 'erased again and again;' Doering, with more felicity than usual, suggests 'relecta,' 'read over and over on the parchment.' See Smith Dict. of Antiq. Art. 'Liber.'

6. Regiae. Among the various kinds of paper with the Romans, the best was called 'Augustea charta,' or 'Hieratica,' and later still 'Claudia.'

It is rather difficult to detect the exact meaning of libri here, which may mean the coloured parchment cases which protected the rolls from dirt or injury, called 'toga purpurea' by Martial 10. 93, 4 only that 'membrana' below might appear to signify this.

7. Umbilici, (cp. Martial 3. 2, 9 'picti umbilici,') the ornamented bosses fixed at the ends of the stick round which the manuscript was rolled: sometimes used apparently for the stick itself, in which case 'cornea' = the bosses.

Lora rubra, 'scarlet strings,' with which the roll was tied.

8. Derecta plumbo: either, as Doering takes it, 'ruled with a pencil of lead,'

Haec cum legas tu, bellus ille et urbanus
Suffenus unus caprimulgus, aut fossor
Rursus videtur: tantum abhorret ac mutat.
Hoc quid putemus esse? qui modo scurra,
Aut si quid hac re tritius videbatur,
Idem infaceto est infacetior rure,
Simul poemata attigit. Neque idem unquam
Aeque est beatus, ac poema cum scribit:
Tam gaudet in se, tamque se ipse miratur.
Nimirum idem omnes fallimur, neque est quisquam,
Quem non in aliqua re videre Suffenum
Possis. Suus cuique attributus est error:
Sed non videmus, manticae quod in tergo est.

('plumbum' = 'praeductal,' used like μόλυβδος in Greek,) or else, 'levelled by a leaden weight.' The MSS. have 'detecta,' which however might have arisen from the old form 'derecta:' see Lachm. Lucr. 4. 609.

Pumice: cp. 1. 2 'Arida modo pumice expolitum.'

10. Unus, 'a prince of neatherds,' a peasant more than anything else, unless perhaps it may be taken as = 'idem,' or as representing the indef. article (τις).

11. Rursus, 'just the reverse,' in its strict and etymological sense, implying an entire change.

Tantum abhorret, 'so inconsistent is he, and so different.'

Mutat, used neuter, as by Varro R. R. 2, 2 (in Dict.).

12. Scurra, 'the wit or dandy of the town;' always opposed to the country boor (or 'bauer'). Cp. Plaut. Most. 1. 1, 14 'Tu urbanus vero scurra, deliciae popli, Rus mihi tu objectas:' Id. Trin. 1. 2, 165. See Juv. 13. 111.

13. Tritius, not (as Doering takes it) = 'vulgarius,' but 'practised,' 'expert' in the ways of the world, like ἐπίτριπτος, τρίβων, τρίμμα in Aristoph. If it meant 'vulgar' there would not be the intended contrast between the artificial polish of the 'scurra' and the coarseness of the rustic, which Suffenus always betrays as soon as he begins to compose. It would be difficult to find any meaning in the 'tristius' of the MSS., which, however, Weber retains.

17. In se, 'satisfied in himself,' as in Tibull. 4. 13, 8 'Qui sapit, in tacito gaudeat ipse sinu.' It might also mean 'satisfied with himself,' as in Prop. 5 (4). 8, 63 'Cynthia in exuviis gaudet.' For the sentiment see Hor. Ep. 2. 2, 107 'Gaudent scribentes et se venerantur' etc.

18. Idem fallimur = 'errare' with an accus.: the latter a construction found in Terence and occasionally later. Cp. Hor. A. P. 354 'Ut scriptor si peccat idem.'

19. Suffenum, 'a Suffenus,' i. e. like him in some point or other.

Resolved feet, like in aliqua, are rare in this kind of metre: hence the conjecture 'in ulla.'

20. Attributus, explained by Prop. 3. 14 (2. 22), 17 'Unicuique dedit vitium Natura creato.'

21. Manticae. For a similar allusion to Aesop's well-known fable of the two wallets see Hor. S. 2. 3, 299 'Respicere ignoto discet pendentia tergo.'

VIII.

CARMEN 29 (31).

Ad Sirmionem Paeninsulam.

THIS Ode contains the praises of Sirmio, a tongue of land running out into the Lago di Garda, on which the poet had a villa. He represents himself as returning to its beauty and quiet after his disagreeable residence in Bithynia, whither he had gone in the train of the Praetor Memmius. He had also another villa in the neighbourhood of Tivoli, to which he refers in 42 (44). The metre of this poem is Hipponactean, like the last.

PAENINSULARUM, Sirmio, insularumque
Ocelle, quascumque in liquentibus stagnis,
Marique vasto fert uterque Neptunus,
Quam te libenter, quamque laetus inviso,
Vix mi ipse credens Thyniam atque Bithynos
Liquisse campos, et videre te in tuto!
O quid solutis est beatius curis?
Cum mens onus reponit, ac peregrino
Labore fessi venimus Larem ad nostrum,
Desideratoque acquiescimus lecto.
Hoc est, quod unum est pro laboribus tantis.
Salve, o venusta Sirmio, atque hero gaude:

2. Ocelle, 'fairest' or 'dearest among isles and jutting shores.' Cicero Ep. ad Att. 16. 6 has 'ocellos Italiae villulas meas;' and in Nat. Deor. 3. 38 he calls Corinth and Carthage 'duos oculos orae maritimae.' We may compare the use of *ὄμμα* in Eur. Phoen. 802 '*Αρτέμιδος χιονοτρόφον ὄμμα Κιθαιρών*.

Liquentibus stagnis, 'clear lakes.'

3. Fert uterque Neptunus. Some have supposed the 'uterque' to mean the seas that wash either side of Italy, the 'superum' and 'inferum' as they were called. It is more likely that Catullus meant the word to refer to the 'stagnis' and 'mari' just preceding, 'Neptune in both his kingdoms,' i. e. of ocean and lake.

5. Thyniam, used synonymously with Bithynia: cp. Claudian in Eutrop. 247 'Thyni Thraces erant quae nunc Bithynia fertur.' Part of the country seems to have been called more directly from the immigrant Thyni; Hdt. 1. 28.

7. Solutis . . curis; as often in Latin, the participle with the substantive expressing rather the action done on the subject than the subject in itself: 'the getting free of cares,' like 'urbs condita,' 'amissi cives' etc. = 'the foundation,' 'the loss,' etc. Not perceiving this usage, some have proposed to destroy the interrogation after 'curis,' and to construct thus: 'quid beatius est (quam) cum mens solutis curis onus reponit.'

8. Peregrino labore, 'toil of travel.'

Gaudete vosque, O Lydiae lacus undae:
Ridete quicquid est domi cachinnorum.

IX.

CARMEN 32 (34).

Carmen Dianae.

THIS poem is sometimes headed 'Seculare Carmen ad Dianam,' and people have gone so far as to argue, on the assumption of its having been written for the great secular games celebrated by Augustus, 17 B.C., that Catullus must have lived to a later period than is generally thought. But the inscription is of course only the invention of some editor or grammarian. It may, however, have been composed for the yearly festival of Apollo and Diana, in the month of August. It may be compared with Horace's Hymn to Diana and Apollo, Od. 1. 21, which is probably no more Amoebean than the present one. The metre is Choriambic Dimeter Acatalectic, or Glyconian in the first three lines of the stanza, with a Pherecratean or 'Dimeter Catalectic' in the fourth. Another variation of the Choriambic metre, with the stanza of five lines, may be seen in the Epithalamium of Julia and Manlius, Ode 59 (61).

DIANAE sumus in fide,
Puellae, et pueri integri:
Dianam, pueri integri,
Puellaeque canamus.
O Latonia, maximi 5

13. Lydiae. There is some doubt about the reading here. Lachm. would prefer (and Haupt adopts) 'Libuae,' the 'Libui' being a people of Gallia Transpadana about Vercellae, mentioned by Livy 5. 35; but there would be a question, whether the first syllable ought not to be short, and a hiatus followed by an anapaest would not suit with the general flow of this metre. Weber reads 'Lariae,' Catullus' friend Caecilius having a villa on Como, see 33 (35). 4. 'Lydiae' for 'Lydii lacus,' as often in Horace, expresses the common tradition of the settlement of North Italy from Lydia. Scaliger would invent the word 'ludiae' = 'restless, sportive waves.'

14. Cachinnorum, not, as some would take it, of the smiling welcome given by the waters, as in 62 (64). 273, but of the smiles awaiting him at home.

1. In fide, 'under the protection of Diana:' a common phrase in Cicero, often coupled with 'clientela.'

3. The third line of this stanza appears in no MS., but the vacuum was very early, and no doubt correctly, filled as in the text, only with 'Dianae' for '-nam.'

Pueri integri here are the same as the 'pueri casti' of Hor. Carm. Sec. 6.

Magna progenies Iovis,
Quam mater prope Deliam
Deposivit olivam;
  Montium domina ut fores,
Silvarumque virentium,
Saltuumque reconditorum,
Amniumque sonantum.
  Tu Lucina dolentibus
Juno dicta puerperis:
Tu potens Trivia, et notho es
Dicta lumine Luna.
  Tu cursu, dea, menstruo
Metiens iter annuum,
Rustica agricolae bonis
Tecta frugibus exples.
  Sis quocumque tibi placet
Sancta nomine, Romulique
Antique ut solita es, bona
Sospites ope gentem.

8. Deposivit = ἀπεθήκατο κόλπων, as Callimachus has it. The form of the word is one of Catullus' archaisms. In early inscriptions, and in Plautus, 'posivi,' 'posiverunt,' and the like are not uncommon. Cp. Ov. M. 6. 335 'Illic incumbens cum Palladis arbore palmae Edidit invita geminos Latona noverca.'

9. Montium, as in Hor. Od. 3. 22, 1 'Montium custos nemorumque, Virgo.'

11. Reconditorum, a hypermetric line, as below v. 22. We have a similar instance of Synapheia in the Choriambic metre Hor. Od. 4. 1, 35 'Cur facunda parum decoro Inter verba cadit lingua silentio.'

13, 14. Lucina .. Juno. Cicero, Nat. Deor. 2. 27, has 'ut apud Graecos Dianam eamque Luciferam, sic apud nostros Junonem Lucinam in pariendo invocant;' so Glycerium, in Ter. And. 3. 1, 15, prays to 'Juno Lucina.' Catullus also here indicates that one and the same deity is signified by both names. See also Hor. Carm. Sec. 14 foll. 'Lenis Ilithyia tuere matres, Sive tu Lucine probas vocari, Seu Genitalis.' In Greek it was not till late that Εἰλείθυια became identified with Ἄρτεμις; in Hesiod and Pindar they are distinct.

Dolentibus, = ὠδινούσαις, 'matrons in travail.'

15. Trivia; attribute of Diana as the goddess of the realms below, 'Nocturnisque Hecate triviis ululata per urbes' Virg. Ae. 4. 609, as being worshipped in the crossways.

Notho, 'borrowed light,' as in Lucr. 5. 574 'Lunaque sive notho fertur loca lumine lustrans.'

20. Frugibus. The functions usually assigned to Ceres by the Roman poets are here given to Diana, in imitation of the Greek Artemis, of whom Callimachus (Hym. in Dian. 129 foll.) sings Οὓς δέ κεν εὐμειδής τε καὶ ἵλαος αὐγάσειε, Κείνοις εὖ μὲν ἄρουρα φέρει κ.τ.λ.

23. Antique (with the best MSS.) is the reading of Lachm. and Haupt, while Doering adopts the conjecture of the Italian scholars, 'antiquam.' Scaliger ingeniously supposes Catullus to have written 'Ancique,' 'c' and 't' being often interchanged. It must be acknowledged that 'antique' in the sense of 'olim' is rather an anomaly. Klotz, 'antiquei;' as 20 (22). 6 'novei' (MSS. '-ve').

24. Sospites, 'protect,' an archaic religious word, formed from 'sospita,' or, as it was anciently written, 'sispita,' epithet of Juno and Diana. Ennius has 'Regnumque nostrum sospitent superstitentque,' Trag. 330. Cp. 65 (67). 2 'Salve teque bona Jupiter auctet ope.'

X.

CARMEN 43 (45).

De Acme et Septimio.

'No ancient poet has presented so true an image of the passionate devotion and ecstasy of lovers as that which is contained in the playful and tender and yet burning lines of the Acme and Septimius.' *Sellar.* The metre is Hendecasyllabic.

ACMEN Septimius, suos amores,
Tenens in gremio, Mea, inquit, Acme,
Ni te perdite amo, atque amare porro
Omnes sum assidue paratus annos,
Quantum qui pote plurimum perire,
Solus in Libya, Indiaque tosta
Caesio veniam obvius leoni.
Hoc ut dixit, Amor, sinistra ut ante,
Dextra sternuit approbationem.
At Acme leviter caput reflectens,

3. Perdite: phrase common in Terence, as we say 'to be desperately in love with.' Afranius uses the form 'perditim.'

Porro, 'in future.' Cp. Grat. Cyn. 66 'Flet adhuc et porro flebit Adonim Victa Venus.'

5. Quantum perire, i.e. 'as desperately as it is possible for one to love.' 'Perire' is often used in this sense with and without 'amore:' cp. Prop. 3. 6 (2. 15), 13 'Ipse Paris nuda fertur periisse Lacaena.' For the general form of the sentence see a similar instance in Cic. Ep. ad Fam. 13. 22 'Gratissimum mihi feceris, si huic commendationi meae tantum tribueris quantum cui tribuisti plurimum.'

6. Indiaque. Doering, almost alone of recent editors, changes this into 'Indiave.' The poetical substitution of 'que' for 've' is well known: cp. 4. 8; and see Munro, Lucr. 2. 825.

7. Caesio, of the colour of the eyes, 'gray,' or what we call 'cat-eyed.' It is supposed to be the original form of 'caeruleus.' We may compare 'ravus' in Horace's 'ravos leones' Epod. 16. 33.

8. Sinistra .. Dextra have more MS. authority in their favour than Doering's 'sinistram,' 'dextram.' The latter understands the words to mean, that 'while before Love had given an unfavourable sign, he now, on Septimius' avowal of his love, manifested a propitious one.' It may however be better to take it as though Cupid, by sneezing both on the right and left, desired to shew his complete and thorough sanction of the match. Some would punctuate 'sinistra, ut ante Dextra.' Cp. Prop. 2. 3, 24 'Candidus argutum sternuit omen Amor:' and Theocr. 7. 96 Σιμιχίδᾳ μὲν ἔραντες ἐπέπταρον. There seems to be some doubt whether all sneezes were not favourable omens, on the ground of their issuing from the head, the seat of wisdom. The Scholiast, however, on Theocr. l. c. maintains that some only were propitious, others the reverse. See Eustathius on Hom Od. 17. 545. Cicero, de Div. 2. 40, places these omens ('sternutamenta') on a level with making a false step and breaking a shoe-string. Tennyson: 'Sneeze out a full God bless you right and left.'

10. Caput reflectens. Cp. Hor. Od. 2. 12, 25 'Dum flagrantia detorquet ad oscula Cervicem.'

Et dulcis pueri ebrios ocellos
Illo purpureo ore saviata,
Sic, inquit, mea vita, Septimille,
Huic uni domino usque serviamus,
Ut multo mihi maior acriorque
Ignis mollibus ardet in medullis.
Hoc ut dixit, Amor, sinistra ut ante,
Dextra sternuit approbationem.
Nunc ab auspicio bono profecti
Mutuis animis amant, amantur.
Unam Septimius misellus Acmen
Mavult quam Syrias Britanniasque:
Uno in Septimio fidelis Acme
Facit delicias libidinesque.
Quis ullos homines beatiores
Vidit? quis Venerem auspicatiorem?

XI.

CARMEN 82 (84).

De Arrio.

THE interest of this Epigram is mainly philological. Whether the object of Catullus' ridicule is the Q. Arrius whom Cicero speaks of, Brut. 69, as possessing 'grata populo verborum copia qua infimo loco natus pecuniam

11. Ebrios ocellos, 'swimming eyes.' Compare the idea expressed by the Greek ὑγρός.

12. Illo, 'with those ruby lips of hers,' rosier than those of others: a common poetical sense of 'ille,' e. g. Virg. Ae. 3. 401 'illa .. Petelia.' One MS. has 'illos.'

13. Sic .. ut. This passage is commonly taken as Doering understands it, 'Amid such love let me ever obey you as my only lord, inasmuch as a still deeper affection burns in my bosom.' It seems, however, to give more point to the lines, if 'sic' and the words that follow are taken to contain an adjuration addressed to Cupid, as the 'dominus' of v. 14, while the 'ut multo,' etc. contain the gist of the sentence: 'by all the devotion we would ever pay to the god of love—my passion for you is keener than even yours for me.' 'Sic .. ut,' as in Prop. 1. 19, 11 'Sic mihi te referas levis, ut non altera nostro Limine formosos intulit ulla pedes.'

14. Uni. Weber retains 'uno' of one MS., as in 17. 17 'pili facit uni' (for 'unius').

21. Misellus, 'love-sick:' cp. 33 (35). 14 'misellae Ignes interiorem edunt medullam.' So in Plautus and Terence 'misere amare,' 'misere deperire' are very common phrases. In the next line the plurals are used to point the contrast still more forcibly with the 'unam Acmen:' 'his one dear Acme is better than any number of Syrias or Britains.'

23. In Septimio should be taken with 'facit delicias;' though Sallust has 'in amicis fideles' Cat. 9. 2.

et honores consecutus est,' is of little consequence to determine. It is more important to note this poem, as marking the time when the increased study of Greek led to the practice of aspiration, which had been almost unknown to the Romans during the first six centuries of their history. Arrius, as was natural with a vulgar person, not only used the aspirate where it was right, but also where it was wrong. Cp. Quintil. Inst. Or. 1. 5 (of the aspirate) 'Parcissime ea veteres usi etiam in vocalibus cum "aedos," "vicosque" dicebant. Diu deinde servatum ne consonantibus aspiraretur ut in "Graccis" et in "triumpis." Erupit brevi tempore nimius usus, ut "choronae," "chenturiones," "praechones" adhuc quibusdam inscriptionibus maneant. Qua de re Catulli nobile epigramma est.'

CHOMMODA dicebat, si quando commoda vellet
  Dicere, et insidias Arrius hinsidias.
Et tum mirifice sperabat se esse locutum,
  Cum, quantum poterat, dixerat hinsidias.
Credo sic mater, sic Liber, avunculus ejus,
  Sic maternus avus dixerat, atque avia.
Hoc misso in Syriam requierant omnibus aures,
  Audibant eadem haec leniter et leviter,
Nec sibi postilla metuebant talia verba,
  Cum subito adfertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
  Iam non Ionios esse, sed Hionios.

5. Liber, a rare name among the Romans, but met with in Martial 8. 77, 'Liber amicorum dulcissima cura tuorum.'

7. Requierant, 'every one's ears had found repose; these same words ("insidias" etc.) they were hearing smoothly and softly uttered, when' etc.

8. Leniter, in its grammatical sense, as opposed to the 'spiritus asper.' Cp. Cic. Ep. ad Att. 13. 21 'quod levius ac lenius.'

9. Postilla, formed like 'postea,' with the 'a' long, the original forms perhaps having been 'posteam,' 'postillam.' It is found in Terence and Plautus, but rarely used by classical authors.

11. Isset. The subjunctive may be explained by the oratio obliqua; but see Madv. Lat. Gr. § 338, obs. 1.

ALBIUS TIBULLUS.

LIFE OF TIBULLUS.

ALBIUS TIBULLUS, born, according to Dissen, about 59 B.C., was a Roman knight, of handsome person, amiable disposition, attractive manners, and good fortune, until the latter was reduced by the confiscations under the Triumvirs. Though as little disposed as his friend Horace for military life, he served his time as 'eques,' and, later, accompanied as aide-de-camp his patron, M. Valerius Messala, on the successful expedition to Aquitaine, 31–30 B.C.: see 1. 7, 9. The poet's life was however for the most part spent on his ancestral property ('in regione Pedana,' Hor. Ep. 1. 4), amid the country scenes and employments congenial to his nature, habits, and delicate health. His susceptible heart seems to have yielded first to the attractions of a lady named Plania or Plautia, whom in his first Book he addresses under the name of 'Delia.' When he wrote the second Book, his affections seem to have been transferred from the faithless Delia to the avaricious and unattractive Nemesis, identified by Passow with the 'immitis Glycera' of Hor. Od. 1. 33, though this is very doubtful. He died in the prime of life, probably about the year 18 B.C., a few months later than Virgil, as we know from the famous epitaph on him by Domitius Marsus, the cotemporary poet:

> 'Te quoque Vergilio comitem non aequa, Tibulle,
> Mors juvenem campos misit ad Elysios;
> Ne foret, aut elegis molles qui fieret amores,
> Aut caneret forti regia bella pede.'

See also Ovid's Elegy on his death, Amor. 3. 9.

Tibullus is pre-eminently Roman in his genius and poetry. His disregard for foreign models, his genuine love for country scenery and domestic life, his dignified independence of position and tone, the simplicity of his tastes and pursuits, and his faith and piety toward

the national divinities, distinguish him from all his cotemporaries, and most of his successors. He is the natural poet of warm, tender, and simple feeling, though Coleridge pronounces him 'insipid,' and Niebuhr condemns his melancholy and sentimentality as 'un-antique.' Indifferent to the great and stirring events of his times, except so far as they affect Messala, Tibullus is engrossed with his home, his mistress, his friends, and his patron. The style of the poet reflects the temperament of the man. Neither Greek mythology nor Alexandrine learning had any attractions for his purely Italian genius. His language, like his thought, may be limited in range and variety; but it is terse, clear, simple, and popular, well suited to the lazy ears of his countrymen (see Ov. Tr. 2. 463). His constructions are plain and direct,—the exact opposite to those of his cotemporary Propertius. While in point of natural ability, in learning, force, and variety, Tibullus is far inferior to Catullus, yet (not to mention his superior purity) in the exquisite smoothness of his lines, and his compact management of the elegiac system, Tibullus made a great advance, in versification at least, on his predecessor. Quintilian calls him 'elegiae maxime tersus atque elegans auctor,' though he allows there are 'some who prefer Propertius' (Inst. Or. 10. 1, 93). Ovid gives him the appropriate epithets of 'cultus' and 'comis' (Amor. 1. 15, 28; Tr. 5. 1, 18), while his pure taste and exquisite finish attracted the special praise of his admiring critic Horace (Ep. 1. 4). In short, the excellence of Tibullus lay mainly in this,—that he was the first to clothe in the foreign dress of the elegiac metre a body of purely Roman sentiment, imagery, and ideas.

Of the four Books of Elegies that have come down to us under the name of Tibullus, only the two first can be for certain pronounced authentic, while of these the second, belonging to the less happy portion of his life, and published in all probability after his death, gives evidence of much less care and finish than the first, which represents the author in the earlier and happier stage of his fortunes and affections. The third Book differs widely from the rest, and is probably the work of some later poet (cp. 3. 5, 16),—Lygdamus, a Greek freedman, according to Voss, or Ovid, as Gruppe conjectured from certain supposed resemblances to passages in the latter's works. The fourth Book, with the exception of the tasteless 'Panegyricus ad Messalam,' if not by Tibullus, has at all events many characteristics of his genius. Dissen supposed these beautiful Idylls to have been composed by Tibullus after the ill-success of his own love-affairs, with which he

contrasts the affection of Sulpicia for his friend Cerinthus (cp. 2. 2, 9), while others, detecting in them traces of a female hand, have referred the authorship to Sulpicia herself. Possibly the first collection of the poems of Tibullus was made by the family of Messala, and pieces by other authors may have become mixed up and been published with them. The earliest extant MSS. of Tibullus belong to the first half of the fifteenth century.

XII.

ALBIUS TIBULLUS.

LIB. I. EL. I.

TIBULLUS, having been urged by his friend and patron, M. Valerius Messala, to accompany him into Greece for the campaign which terminated in the battle of Actium (31 B.C.), declines, partly on the ground of his being weary of military service, partly from love of the pleasures of country life, and the society of Delia.

DIVITIAS alius fulvo sibi congerat auro,
  Et teneat culti jugera multa soli,
Quem labor assiduus vicino terreat hoste,
  Martia cui somnos classica pulsa fugent:
Me mea paupertas vitae traducat inerti,

1. **Auro.** The two first lines express the two chief rewards of military service, 'aurum,' the spoil gained in war, 'solum,' the division of lands to the soldiers when they returned home. 'Auro' not with 'divitias' = 'wealth of gold,' but with 'congerat,' 'heap up riches by winning gold.'

2. **Culti,** i.e. not waste land, but all the more valuable for its having been tilled by others before.

Jugerum, being a definite measurement, requires an epithet of number rather than size. Hence **multa** is better than the 'magna' of many MSS. Cp. 2. 3, 42 'Praedator cupit immensos obsidere campos Ut multa immumera jugera pascat ove.'

3. **Quem** = ὃν ἄν: Dissen. He is welcome to his gains, whoever is content to endure toil, danger, and sleeplessness.

Vicino . . hoste is to be taken closely with 'assiduus,' 'the toil never ceasing for the nearness of the foe.'

4. **Pulsa** might seem to suit finger-instruments better than wind-instruments: but the force of the word here is the sudden, vehement trumpet-blast in a night-surprise.

5. **Paupertas,** easily reconcilable with Hor. Ep. 1. 4, 7 'Di tibi divitias dederunt artemque fruendi,' from the fact that the estate of Tibullus at Pedum, like those of Horace and Virgil, had been shorn by the confiscations during the civil wars; enough, however, was retained or recovered (perhaps through Messala's influence) to enable him to live in moderate comfort: see below, vv. 77, 78. 'Let the poverty of others lure them into war, that they may get rich; let my humble means consign me rather to a quiet life, if only I can afford to sit by a blazing fireside.'

Vitae, the poetical use of the dative instead of the accus. and preposition: cp. Hor. Od. 1. 24, 18 'Nigro compulerit gregi.' Haupt reads 'vita,' involving a Virgilian inversion of the phrase 'vitam traducere.'

Traducat, i.e. from the military service in which he had been before engaged.

Dum meus assiduo luceat igne focus.
Ipse seram teneras maturo tempore vites
Rusticus, et facili grandia poma manu:
Nec spes destituat, sed frugum semper acervos
Praebeat, et pleno pinguia musta lacu.
Nam veneror, seu stipes habet desertus in agris,
Seu vetus in trivio florea serta lapis:
Et quodcumque mihi pomum novus educat annus,
Libatum agricolae ponitur ante deo.
Flava Ceres, tibi sit nostro de rure corona
Spicea, quae templi pendeat ante fores;
Pomosisque ruber custos ponatur in hortis,
Terreat ut saeva falce Priapus aves.
Vos quoque felicis quondam, nunc pauperis agri
Custodes, fertis munera vestra, Lares.
Tum vitula innumeros lustrabat caesa juvencos;
Nunc agna exigui est hostia parva soli.

6. Assiduo, the reading of the best MSS., changed into 'exiguo' probably to avoid the repetition of the word so soon after v. 3: but is not a contrast intended between 'assiduo igne' and 'assiduus labor'? Statius alludes to this line 'divesque foco lucente Tibullus' Silv. 1. 2, 255.

7, 8. Ipse, 'with my own hand (not having slaves) will I plant in due season the slender vines, and with active fingers the strong tall fruit trees.'

Teneras, contrasted with 'grandia.'

9. Spes, not (as Weber takes it) in the sense of 'the hoped-for produce,' as Prop. 2. 1, 73, but rather as Hope personified. Livy, 1. 41, has the phrase 'si destituat spes.' Mark the alliteration in the next line, and a similar one below, v. 34.

11. Nam veneror, I ought to prosper, because I reverence the gods of the country, not only in the lonely fields, but also in the crowded crossways. Some have taken desertus as 'stripped of leaves.' Cp. Ov. Fast. 2. 641 'Termine, sive lapis, sive es defossus in agris Stipes.' Religiousness is one characteristic of Tibullus.

14. Agricolae .. deo, i. e. Silvanus, as 2. 1, 36 'Agricolis .. coelitibus.' Each divinity received his or her appropriate offering: Silvanus, fruit; Ceres, ears of corn; the Lares, a lamb. The MSS. have 'agricolae .. deum,' the farmer's god, which has been rightly altered either into 'agricolam deum' or 'agricolae deo;' see 5, 27: Dissen approves the latter.

Poni, in the common sense of arranging or offering for sacrifice, = *ἀναθέσθαι*.

Ante, either by tmesis for 'anteponitur,' as in Hor. S. 1. 3, 92; or, with more point, in an adverbial sense 'first,' i.e. before I taste them myself.

17. Custos. Cp. Virg. G. 4. 110 'Et custos furum atque avium cum falce saligna;' and for a more lengthened description, Hor. S. 1. 8, 3–8. Priapus to be supplied after 'custos' from the next line.

20. Vestra, Lares, 'are wont to receive your proper, fitting gifts.' The 'Lares' here spoken of are the 'Lares arvales,' 'rurales,' as they are called in inscriptions. As Ceres presided over the corn, Silvanus over the trees, the 'Lares' are the guardians of the entire farm.

21. Tum refers to 'quondam,' v. 19; in better times the poet could offer a calf. Orelli and Dissen read 'tunc' as marking time with greater emphasis, and so more directly opposed to 'nunc;' but see Lachm. on Lucr. 1. 130.

22. Parva, the reading of the MSS. 'Magna' (i. e. 'is considered a very great offering') is an interpolation adopted by Scaliger, of which Orelli well says that it breathes 'acumen Ovidianum, non candorem Tibulli.'

Agna cadet vobis, quam circum rustica pubes
  Clamet: Io messes et bona vina date!
Jam modo non possum contentus vivere parvo,
  Nec semper longae deditus esse viae,
Sed Canis aestivos ortus vitare sub umbra
  Arboris ad rivos praetereuntis aquae.
Nec tamen interdum pudeat tenuisse bidentes,
  Aut stimulo tardos increpuisse boves;
Non agnamve sinu pigeat fetumve capellae
  Desertum oblita matre referre domum.
At vos exiguo pecori, furesque, lupique,
  Parcite; de magno est praeda petenda grege.
Hic ego pastoremque meum lustrare quotannis,
  Et placidam soleo spargere lacte Palem.
Adsitis, divi, nec vos e paupere mensa

23. Cadet, 'fall in sacrifice;' a common use of the verb. Similarly, Callim. Hym. ad Apoll. 77 ἦ ἔνι πολλοὶ Ὑστάτιον πίπτουσιν ἐπ' ἴσχιον, ὦ ἄνα, ταῦροι.

Rustica pubes. Cp. Virg. G. 1. 343 (of the Ambarvalia).

25. Jam modo non possum. If we retain this reading, it can only mean, 'I am now all but able to live on little with contented mind,' as in the 'penitus modo non genus omne perosos' of Virg. Ae. 9. 141. But the 'nec semper' of the following line does not fit well with this sense. Many emendations have been suggested. Scaliger quotes from a very old copy, 'Quippe ego jam possum:' Weber, from some MSS., 'Jam modo nunc.' Dissen proposes 'modico .. in arvo' (for 'parvo'). Lachmann's 'Jam modo si possum,' as in 2, 71, has very little to recommend it. Haupt reads 'jam possim' to suit with the 'pudeat' of v. 29.

26. Longae viae, 'the long marches of war:' cp. v. 52: and Hor. Od. 2. 6, 7.

27. Ortus, i.e. the heat caused by the risings, like Ovid's 'tecto grave sidus .. vitare' M. 5. 281. Muretus compares Alcaeus, λασίας θάμνῳ ὕπο πλατάνου καύμαν' ὑπωρινοῖο φυγὼν κυνός, Anthol. Gr. 260 (Jacobs). Bentley ingeniously suggests 'ictus.'

28. Ad rivos is 'at one or other of the streams that water the farm.' There is no need of changing it (as Burmann) to 'rivum.'

29. Nec tamen, though chiefly bent on ease or the more refined task of planting, etc., I would fain not be ashamed sometimes of the humbler works of tending the sheep or ploughing with the oxen. These last were left usually to the slaves.

Tenuisse bidentes, 'shut in, pen the sheep;' the verb is not often used thus absolutely. Cp. Virg. G. 3. 352, and (in a different sense) Ib. 2. 371. Lachm. and Haupt, with most MSS., read 'bidentes.' Dissen prefers 'bidentem' plausibly.

34. Est. Most of the MSS. have this word in the middle of the line; a few, to prevent the line ending with a short syllable before the following verse beginning with a vowel, have 'grege est.' Dissen shews by several examples that the 'est' more naturally follows 'magno,' to add weight to the emphatic word of the line: cp. v. 22.

35. Hic, i.e. on my farm. He here alludes to his celebration of the Palilia on the 21st of April every year: see Ov. Fast. 4. 727 foll. The purification of the shepherds was one part of the rites: cp. 2. 5, 87-90.

Pastoremque meum, MSS. 'Pastorumque deum' (='Απόλλων Νόμιος) is a groundless emendation.

36. Placidam, by prolepsis, 'that she may be gracious to me,' as below in 3, 66 'Et gerit insigni myrtea serta coma.'

37. Paupere mensa, not 'a poor man's board,' but of the table itself, 'simple,' 'plain,' not of rare wood or ivory as those of the rich.

Dona, nec e puris spernite fictilibus.
Fictilia antiquus primum sibi fecit agrestis
Pocula, de facili composuitque luto.
Non ego divitias patrum, fructusque requiro,
Quos tulit antiquo condita messis avo.
Parva seges satis est; satis est, requiescere lecto
Si licet, et solito membra levare toro.
Quam juvat immites ventos audire cubantem,
Et dominam tenero detinuisse sinu,
Aut, gelidas hibernus aquas cum fuderit Auster,
Securum somnos imbre juvante sequi!
Hoc mihi contingat: sit dives jure, furorem
Qui maris et tristes ferre potest pluvias.
O quantum est auri potius pereatque smaragdi,
Quam fleat ob nostras ulla puella vias.
Te bellare decet terra, Messala, marique,
Ut domus hostiles praeferat exuvias:

38. Puris, 'for they are clean.'

43. Lecto differs from 'toro' as λέχος from εὐνή, the bedstead from the bedding.

44. Solito, which would be impossible in war.

Membra levare, 'refresh one's limbs,' as in Ov. Amor. 1. 5, 2 'Imposui medio membra levanda toro.' 'Referre,' though appearing in some MSS., seems an interpolation. Cp. Catull. 29 (31). 10 'Desideratoque acquiescimus lecto.'

46. Tenero .. sinu, 'fond,' 'loving.'

Detinuisse: cp. below, vv. 73, 74, the well-known poetical usage of the perfect infinitive for the present or aorist, occasionally found in prose. Virgil employs the verb in the same sense, Ae. 4. 85.

48. Sequi somnos, 'court unbroken sleep,' the alliteration in the line helping the sense. We have the same sentiment in Sophocles (quoted by Muretus from Cic. Ep. ad Att. 2. 7), καὶ δ' ὑπὸ στέγῃ Πυκνῆς ἀκούειν ψεκάδος εὐδούσῃ φρενί.

It is strange that any could have endured to read 'igne' for imbre.

50. It has been remarked that the expedition which Tibullus was invited to join started in the May of 723 A.U.C., when the Hyades (Horace's 'tristes Hyades') would be ushering in the rainy season; and it is to this that the words chosen here have been supposed to refer. The trisyllabic ending of the Pentameter is found much seldomer in Tibullus than in Catullus, (see on 63 (65). 8,) though much oftener than in Ovid. It may perhaps have been from a desire to remove this blemish that some ancient Excerpta give 'et coeli nubila ferre potest.'

51. Potius pereatque. Lachm. with most of the MSS. prefers 'pereat potiusque;' but Dissen, comparing 1. 4, 2; 1. 8, 2; and 2. 6, 23, shews that the peculiar collocation in the text is quite in the style of Tibullus. It is as though 'pereat' had been repeated before, that 'pereatque' follows; it would not be so much according to usage to supply 'potius' before 'pereat' from 'potiusque smaragdi.' Besides, as the next line mainly depends on 'potius' rather than 'pereat,' in the absence of certainty on the part of the MSS. it is well that 'potius' should occupy the more emphatic place in the present verse. The mention of emeralds and gold may be supposed to have reference to the particular spoils likely to be derived from a victorious campaign in the East.

52. Quam fleat: see on Catull. 62 (64). 83.

54. Praeferat. Cp. Virg. Ae. 7. 183 'Multaque praeterea sacris in postibus arma, Captivi pendent currus:' Prop. 4. 8 (3. 9), 26 'Atque onerare tuam fixa per arma domum.'

Me retinent vinctum formosae vincla puellae,
  Et sedeo duras ianitor ante fores.
Non ego laudari curo, mea Delia: tecum
  Dummodo sim, quaeso, segnis inersque vocer.
Te spectem, suprema mihi cum venerit hora;
  Te teneam moriens deficiente manu.
Flebis et arsuro positum me, Delia, lecto,
  Tristibus et lacrimis oscula mixta dabis.
Flebis; non tua sunt duro praecordia ferro
  Vincta, neque in tenero stat tibi corde silex.
Illo non iuvenis poterit de funere quisquam
  Lumina, non virgo sicca referre domum.
Tu Manes ne laede meos: sed parce solutis
  Crinibus, et teneris, Delia, parce genis.
Interea, dum fata sinunt, iungamus amores:
  Iam veniet tenebris Mors adoperta caput.
Iam subrepet iners aetas, neque amare decebit,
  Dicere nec cano blanditias capiti.
Nunc levis est tractanda Venus, dum frangere postes
  Non pudet, et rixas inseruisse iuvat.
Hic ego dux milesque bonus: vos, signa tubaeque,

55. Vinctum. Tibullus represents himself here as tied to his mistress, in the next line as remaining before her closed doors like the slaves in Roman houses who acted as porters and were chained to their post. Cp. Ov. Amor. 1. 6, 1 'Ianitor, indignum! dura religate catena.'

57. Laudari, i.e. for warlike glory I care not. Cp. Prop. 1. 6, 29 'Non ego sum laudi, non natus idoneus armis.'

60. See Ov. Amor. 3. 9, 58, where, in his elegy on Tibullus, this line occurs almost word for word.

64. Vincta, 'inclosed in, encased with iron.' Homer's *σιδήρεον ἦτορ* is used in a good as well as bad sense.

Stat, 'stiffens,' as in Virgil's 'stet Marpesia cautes' Ae. 6. 471.

67. Laede. Immoderate grief was an offence to the Shades. Scaliger quotes an inscription found on an old tablet with these very words occurring in it: 'Durae mortis sacratos laedere manes Ecce monent leges et levis umbra rogi.'

Solutis. It was the custom at Rome, as in Greece, to place on the tomb locks of hair: see Prop. 1. 18 (17), 21. Tibullus is content to have Delia's hair rough and dishevelled, but not cut for an offering on his grave.

71. Decet with an infinitive following is never found in any classical author governing a dative.

72. Capiti. Most modern texts (except Orelli's) read this in preference to 'capite;' it is better to regard the former as an ablative (cp. Catull. 66 (68). 124 'Suscitat a cano vulturium capiti') than to suppose it refers to Delia. Dissen well compares Plaut. Merc. 2. 2, 34 'Tun' capite cano amas.'

73. Frangere postes. See the parallel between the soldier's and the lover's campaign in Ov. Amor. 1. 9, 19 'Ille graves urbes, hic durae limen amicae Obsidet; hic portas frangit, at ille fores:' cp. Hor. Od. 3. 26, 6 foll.

74. Inseruisse, as we say, 'to introduce a quarrel,' or perhaps for 'me rixis inseruisse,' as Ov. M. 3. 117 'nec te civilibus insere bellis.' Some MSS. have 'conseruisse.'

75. Hic, i. e. in love's warfare, as in Prop. 3. 14 (2. 22), 34 'Hic ego Pelides hic ferus Hector ego.'

Ite procul; cupidis vulnera ferte viris.
Ferte et opes: ego composito securus acervo
Despiciam dites, despiciamque famem.

XIII.

LIB. I. EL. 3.

TIBULLUS wrote this Elegy from Corcyra, where he was overtaken with a dangerous sickness while accompanying his patron Messala from Gaul, after the conquest of the Aquitani, into Asia, whither Messala was going as Prefect, 30 B.C. The poet was forced to discontinue his journey, and on recovering from his sickness returned to Rome. There is a great variety of feeling in this poem. The sad thoughts of his own sickness and suffering are followed by happy anticipations of a poetic Elysium if he should die. With self-reproach for not having followed the advice of Delia are mingled murmurs against the unkindness of the gods, and denunciations of the strife and cupidity of the age, which, in leading to military expeditions, had indirectly been the causes of his illness; while at the end of the Elegy hope revives, and he pictures his unexpected return home, and his restoration to the mourning Delia.

IBITIS Aegaeas sine me, Messala, per undas,
O utinam memores, ipse cohorsque, mei!
Me tenet ignotis aegrum Phaeacia terris:
Abstineas avidas, Mors, precor, atra, manus!
Abstineas, Mors atra, precor: non hic mihi mater,
Quae legat in maestos ossa perusta sinus,
Non soror, Assyrios cineri quae dedat odores,

77. Composito is usually taken to mean 'stored up:' having already amassed sufficient fortune, I do not want to fight for more. Perhaps it would lend more point to the passage if 'composito' could mean 'just fitted to my wants,' 'moderate,' as contrasted with cupidis, v. 76, = those who never are satisfied.

2. After utinam supply the subjunctive from 'ibitis' of the line before.

Cohors, as in Catull. 10. 10 'Nec praetoribus esse nec cohorti,' 'the suite or train of a praetor;' sometimes his 'body-guard.' See Ernesti Clavis Cicer.

3. Phaeacia. Cp. Ov. Amor. 3. 9, 47 'Sed tamen hoc melius quam si Phaeacia tellus Ignotum vili supposuisset humo.'

6. Maestos sinus, 'in the bosom of her mourning-dress.' Cp. Prop. 1. 18 (17), 12 'Ossaque nulla tuo nostra tenere sinu.'

7. Assyrios, here, as often in the poets, for 'Syrian:' see on Catull. 64 (66). 12.

Dedat, 'aptum verbum in ritu religioso' (Dissen). Not perceiving this, others have conjectured 'condat,' 'fundat,' and 'didat.'

Et fleat effusis ante sepulcra comis,
Delia non usquam, quae me cum mitteret urbe,
Dicitur ante omnes consuluisse deos.
Illa sacras pueri sortes ter sustulit: illi
Rettulit e triviis omina certa puer.
Cuncta dabant reditus; tamen est deterrita nunquam,
Quin fieret nostras respiceretque vias.
Ipse ego solator, cum jam mandata dedissem,
Quaerebam tardas anxius usque moras.
Aut ego sum causatus aves, aut omina dira,
Saturni aut sacram me tenuisse diem.
O quoties ingressus iter mihi tristia dixi
Offensum in porta signa dedisse pedem!
Audeat invito ne quis discedere Amore,
Aut sciat egressum se prohibente deo.
Quid tua nunc Isis mihi, Delia? quid mihi prosunt
Illa tua toties aera repulsa manu?

9. Cum mitteret, 'when she was on the eve of parting,' as in Catull. 64 (66). 29 'maesta virum mittens.' 'Quam' (as in Weber), to go with the 'ante' of the next line, is a needless alteration of the MSS.

11. Sortes sustulit, 'thrice she drew the young fortune-teller's sacred lots.' The 'sortes' were little wooden tablets, drawn out of the 'sitella' or urn full of water, on which various things were written according to the circumstances of the person consulting them.

12. Rettulit e triviis. Here another method of divination is referred to. The 'puer e triviis' is distinguished from the 'puer sortilegus' or professional manager of the lots; the former denotes some omen taken by a chance passer by, one of the 'de vico auspices.' The ingenious conjecture of Muretus 'e trinis' has been adopted by Haupt.

The reading 'omnia' for omina jars with the 'cuncta' of the next line.

13. Deterrita: some would take it 'so relieved from her fears as not to weep;' but it is more simple in its common sense of 'she could never be dissuaded from weeping.' Cp. Plaut. Mil. Glor. 2. 3, 61 'Me nemo homo deterruerit, quin ea sit in his aedibus.'

14. Respiceret, 'look back after parting from me.' The object of the verb in this sense is more often perhaps a person than a thing: but the MS. reading is far preferable to Haupt's 'despueret.'

15. Ipse: I too, myself, though consoling her, even when I had already bade her farewell, was not without my fears, which made me often and again look for causes of delay.

17. Aves. It is better, as Wunderlich suggests, to make 'causatus' govern the accusatives 'aves' and 'omina,' and then suppose a change to the accusative and infinitive in the next line, than to join all the accusatives with 'tenuisse.' Such variations in construction are very common in the Latin poets.

18. Saturni aut. Haupt prefers the questionable emendation 'Saturnive.' Tibullus represents himself as making even the rest-day of a foreign religion a plea for not starting on his journey; so Ov. Rem. Am. 219 'nec te peregrina morentur Sabbata:' cp. Ars Am. 1. 4, 15. Some have wrongly interpreted it for one of the days of the 'Saturnalia.' Tibullus and Ovid in particular speak respectfully of Jewish institutions; the tone of Juvenal and Martial is very different.

19. Ingressus, 'even when I had started.'

20. Offensum. Cp. Ov. M. 10. 452 'Ter pedis offensi signo est revocata.'

In porta, 'at the door,' not 'against it.'

22. Sciat, 'come to know,' 'learn to his cost.' Cp. 'sentiet,' 2, 40.

24. Aera repulsa, 'the timbrels shaken again and again.' The 'sistrum' was the

Quidve, pie dum sacra colis, pureque lavari
  Te (memini), et puro secubuisse toro?
Nunc, dea, nunc succurre mihi, nam posse mederi
  Picta docet templis multa tabella tuis,
Ut mea votivas persolvens Delia voces
  Ante sacras lino tecta fores sedeat,
Bisque die resoluta comas tibi dicere laudes
  Insignis turba debeat in Pharia.
At mihi contingat patrios celebrare Penates,
  Reddereque antiquo menstrua tura Lari.
Quam bene Saturno vivebant rege, prius quam
  Tellus in longas est patefacta vias!
Nondum caeruleas pinus contempserat undas,
  Effusum ventis praebueratque sinum;
Nec vagus ignotis repetens compendia terris
  Presserat externa navita merce ratem.
Illo non validus subiit juga tempore taurus,
  Non domito frenos ore momordit equus,
Non domus ulla fores habuit, non fixus in agris,
  Qui regeret certis finibus arva, lapis.

sacred instrument of Isis, which she is represented in works of art as carrying in her right hand. Cp. Ov. Amor. 3. 9, 33 'Quid vos sacra juvant? quid nunc Aegyptia prosunt Sistra? quid in vacuo secubuisse toro?'

29. Ut, i. e. Tibullus implores Isis to succour him, that Delia may shew her gratitude in vows and praises to the goddess.

Votivas .. voces = 'vota:' and thus the whole phrase would correspond to the Greek *ἀποδοῦναι εὐχάς*; 'Delia, in fulfilment of her vows, may sit at thy sacred doors,' etc. Scaliger thinks that Tibullus wrote 'noctes' (for voces) as in Prop. 3. 26, 4 (2. 28, 62) 'Votivas noctes et mihi solve decem,' compared with Id. 3. 31 (2. 33), 2. Others have 'poenas.'

30. Lino tecta, the dress of the worshippers and priests of Isis, as in Ov. Ars Am. 1. 77 'Neu fuge linigerae Memphitica templa juvencae:' Id. Ep. ex Pont. 1. 1, 51.

32. Debeat dicere = 'debitas dicat laudes.'

Insignis, 'conspicuous (for her beauty or her gratitude) among the Pharian choir,' i. e. the Aegyptian priestesses.

33. At mihi: Delia will bow before her new and foreign deities, the conservative Tibullus prefers the worship of the old Roman Lares and Penates.

34. Antiquo. We find the same epithet again in 7, 58, and 2. 1, 60 'antiquis imposuit Laribus,' like 'patrios' of the line before, marking the contrast with the recently adopted worship of Isis.

Menstrua tura. Cp. Hor. Od. 3. 23, 2 'Nascente Luna, rustica Phidyle, Si ture placaris et horna Fruge Lares.'

36. Patefacta, 'laid open to distant journeys,' i. e. making these possible: compare the use of 'aperire' with 'orbem,' 'terras,' etc., so common in Tacitus. Ov. Amor. 2. 16, 18 'Si fuit in longas terra secanda vias.'

37. Contempserat. Some have thought this image too strong for the simple style of Tibullus, and would read 'conspexerat' or 'conscenderat' (as in some MSS.) in preference.

39. Compendia, 'gain,' a sense in which it is rarely used by the Latin poets: cp. Calp. Ecl. 5. 36 'Nec sint compendia tanti.' It is more commonly found in the metaphorical sense of 'short cuts by road.'

44. Regere fines, = 'to mark out the limits,' was a technical phrase of Roman law, often found in Cicero; and

Ipsae mella dabant quercus, ultroque ferebant
  Obvia securis ubera lactis oves.
Non acies, non ira fuit, non bella, nec ensem
  Immiti saevus duxerat arte faber.
Nunc Jove sub domino caedes, et vulnera semper,
  Nunc mare, nunc leti mille repente viae.
Parce, pater; timidum non me perjuria terrent,
  Non dicta in sanctos impia verba deos.
Quod si fatales jam nunc explevimus annos,
  Fac lapis inscriptis stet super ossa notis:
Hic jacet immiti consumptus morte Tibullus,
  Messalam terra dum sequiturque mari.
Sed me, quod facilis tenero sum semper Amori,
  Ipsa Venus campos ducet in Elysios.
Hic choreae cantusque vigent, passimque vagantes
  Dulce sonant tenui gutture carmen aves.
Fert casiam non culta seges, totosque per agros

the heading of one section of the Justinian Code is 'Finium regundorum.' Cp. Virg. Ae. 12. 897 'Saxum antiquum ingens, campo quod forte jacebat, Limes agro positus, litem ut discerneret arvis.'

45, 46. Cp. Virg. E. 4. 21 and 30.

45. Ipsae, according to the notion that honey came from heaven in the form of dew, settling on the leaves of trees, especially oaks: cp. Virg. G. 1. 131.

46. Securis, i. e. without care or anxiety about their food. Bentley, prosaically enough, suggests 'sucturis.'

47. Ensem, not 'enses,' should be read; 'ubi enim res per se spectatur, singularis ponendus.' Dissen.

48. Duxerat, 'shaped' or 'beaten out' the sword; as Pliny uses the adjective 'ductile aes.' Compare the parallel use of ἐλαύνειν, as in Hom. Il. 12. 296 Ἀσπίδα . . ἣν ἄρα χαλκεὺς Ἥλασεν: and 'stringere' Catull. 64 (66). 50.

50. Nunc mare, in reference to v. 37, 'now there are the dangers on the sea' from voyages that in Saturn's time were unknown.

Repente (= 'repentinae,' as 'super' is used for an adjective Virg. Ae. 3. 489) corresponds with the 'semper' of the line before, 'war and death continual, and beside these a thousand sudden ways of perishing;' Tibullus is thinking especially of the sickness that had surprised him. Some of the Italian scholars had changed this into 'leti multa reperta via est,' like the 'mortis aperta via est' of 10, 4.

51. Timidum, not pleonastic, nor = 'ut timeam,' but, 'though I am fearful of death, it is not any guilt of perjury that terrifies me.'

54. Inscriptis is found in the best MSS.: some few have 'inscriptus,' and one conjecture is 'his scriptus,' which last Weber adopts, the construction being like Ov. Her. 14. 128 'Scriptaque sint titulo nostra sepulchra brevi.' Mark the sigmatism of the line.

55. Immiti, because premature, Tibullus being yet so young.

56. As to the position of 'que' in sequiturque, see Madv. Lat. Gr. § 474.

58. Many have changed the in of the MSS. into 'ad' in consequence of the epitaph of Domitius Marsus on Tibullus, v. 2 'Mors juvenem campos misit ad Elysios,' but, as Dissen rightly observes, the latter is but a periphrasis for death, while the verse in the text describes a particular introduction of him after death into Elysium by Venus.

59. Vigent, 'there is the blithe land of dance and song:' cp. 10, 49; Lucr. 5. 1395 'agrestis enim tum musa vigebat.'

61. Casiam, a sort of 'wild cinnamon,' common in the East, and south of Europe.

Floret odoratis terra benigna rosis:
Ac juvenum series teneris immixta puellis
Ludit, et assidue proelia miscet Amor.
Illic est, cuicumque rapax mors venit amanti,
Et gerit insigni myrtea serta coma.
At scelerata jacet sedes in nocte profunda
Abdita, quam circum flumina nigra sonant;
Tisiphoneque impexa feros pro crinibus angues
Saevit, et huc illuc impia turba fugit.
Tum niger in porta serpentum Cerberus ore
Stridet, et aeratas excubat ante fores.
Illic Junonem tentare Ixionis ausi
Versantur celeri noxia membra rota;
Porrectusque novem Tityos per jugera terrae
Assiduas atro viscere pascit aves.
Tantalus est illic, et circum stagna, sed acrem
Jam jam poturi deserit unda sitim;
Et Danai proles, Veneris quod numina laesit,
In cava Lethaeas dolia portat aquas.
Illic sit, quicumque meos violavit amores,

Agros, i.e. over all the fields, not only, as here, in favoured spots: cp. 'passim' in Virg. E. 4. 19. Santen conjectures 'annos.'

63. Ac, (in some MSS.) more suitable here than Lachmann's 'at,' which Dissen and others adopt, but which would weaken the main contrast introduced by the 'at' of v. 67. Others have 'hic.'

66. Myrtea, because the myrtle was sacred to Venus. Cp. Virg. Ae. 6. 442 'Hic quos durus amor crudeli tabe peredit Secreti celant calles et myrtea circum Silva tegit.'

67. Scelerata sedes, 'the abode of the guilty:' we have the same phrase in Ov. M. 4. 455. Cp. Virgil's 'sceleratum limen' Ae. 6. 563. Similarly 'Tartara' are called 'impia.' The connection of this description of Tartarus with the subject of the elegy may be seen below, in v. 81 'Illic sit' etc.

69. Impexa: snakes growing from her head instead of hair, and these twisted and writhing in disorder; cp. Ov. l. c. 'Deque suis atros pectebant crinibus angues.' More usually perhaps the snakes are represented as entwined with the natural hair, which inclines some to read 'implexa' here. The two words are confused in a parallel passage of Virg. G. 4. 482 'caeruleosque implexae crinibus angues,' where there is some authority for 'impexae.'

71. Serpentum .. ore. Cerberus is represented as having a hundred snakes on his head and neck, and hissing through these as with one mouth, unless we take 'ore' for 'oribus,' as in Horace's 'ore trilingui.' Cp. Virg. Ae. 7. 447 'tot Erinnys sibilat hydris.' Scaliger would read 'serpens, tum,' referring it to the Hydra (see Ae. 6. 287, 576). But see Soph. O. C. 1568 *θηρὸς δν ἐν πύλαισι κ.τ.λ.*

75. Terrae, added perhaps to mark the contrast with the punishment that follows, inflicted through water, v. 77 'circum stagna.' Homer represents two, Virgil only one vulture, as devouring Tityus. Lucr. 3. 996 has the plural, 'Nec Tityon volucres ineunt.' Cp. Claudian Rapt. Pros. 2. 340.

77. Stagna, the nominative, 'the waters are around him.'

78. Sitim, used as by Prop. 4. 4 (3. 5), 4 'Nec bibit e gemma divite nostra sitis.'

Optavit lentas et mihi militias.
At tu casta, precor, maneas, sanctique pudoris
Assideat custos sedula semper anus.
Haec tibi fabellas referat, positaque lucerna
Deducat plena stamina longa colo;
Ac circa gravibus pensis affixa puella
Paulatim somno fessa remittat opus.
Tum veniam subito, nec quisquam nuntiet ante,
Sed videar coelo missus adesse tibi.
Tum mihi, qualis eris, longos turbata capillos,
Obvia nudato, Delia, curre pede.
Hoc precor, hunc illum nobis Aurora nitentem
Luciferum roseis candida portet equis.

XIV.

LIB. I. EL. 7.

THIS Poem was written for the birthday of V. Messala Corvinus, on which, three years before, he had won his great victory over the insurgent people of Aquitaine. After his reduction of that province Messala had (see on 1. 3) been sent to the East, where in Asia and in Egypt he performed many brilliant services. These Tibullus weaves into the present Elegy, dwelling not so much on the warlike exploits of his patron, as on the beauty and other characteristics of the countries (Cilicia, Syria, Egypt, etc.) which he had pacified or subdued. The triumph which Messala

82. Optavit, 'and has been wishing for me prolonged campaigns,' that I might not soon return to Delia, the 'amores' of v. 81.

85. Posita = 'apposita,' 'arranged,' 'set beside you,' as in Ov. Her. 19. 151 'Sternuit et lumen: posito nam scribimur illo.'

86. Plena .. longa: the length of the work being the surer means of keeping her from harm and from wishing to go out of the house. For the practice of maidens telling stories while spinning, see an elaborate passage in Ov. M. 4. 32–42: cp. Fast. 2. 741 foll.

87. Puella is best taken as = a plural, 'the maiden group around you;' so 'puer' above, 2, 95.

89. Nec .. nuntiet, i.e. as was the usual practice with the Romans. There is an old reading 'ne' for 'nec.'

91. Wunderlich compares Ov. M. 4. 473 'Tisiphone canos, ut erat, turbata capillos.'

92. Nudato, 'left bare' in your haste to greet me. Cp. Aesch. P. V. 137 *σύθην δ' ἀπέδιλος.*

93. For hoc precor a few MSS. have 'hunc precor.'

Hunc illum, 'that glorious day,' or better, taking hunc as a predicate, 'may Aurora usher in that morn when I return thus,' i. e. may things happen then as I have just described: cp. *τοῦτ' ἐκεῖνο.*

94. Candida, like the *λευκὸν φάος*, *λευκὸν ἦμαρ* of the Greeks.

obtained for the reduction of Aquitaine was celebrated on the 24th of September, A.U.C. 727, shortly after which this poem was probably written. He first celebrates Messala's victory over Aquitaine (1–13), and then passes on to his other exploits in Cilicia, Syria, and Egypt. The mention of the latter leads him to the Nile and the Egyptian god of agriculture, Osiris, who had conferred on man such rich blessings of plenty and mirth. He then bids the joyous deity come and join in celebrating Messala's birthday with wine and song, and offering the Genius his customary sacrifices. The poem closes with birthday wishes of illustrious descendants, and assurances of gratitude from all travellers on the Flaminian Road for the services rendered to it by Messala.

Hunc cecinere diem Parcae fatalia nentes
  Stamina, non ulli dissoluenda deo:
Hunc fore, Aquitanas posset qui fundere gentes,
  Quem tremeret forti milite victus Atax.
Evenere; novos pubes Romana triumphos
  Vidit, et evinctos brachia capta duces:
At te, victrices lauros, Messala, gerentem,
  Portabat niveis currus eburnus equis.
Non sine me est tibi partus honos: Tarbella Pyrene
  Testis, et Oceani litora Santonici;

1. Nentes, not 'who spin,' but 'as they were spinning,' 'while spinning.' Ovid seems to have imitated this line, Tr. 5. 3, 25 'Scilicet hanc legem nentes fatalia Parcae Stamina bis genito bis cecinere tibi.' Heyne proposed to read 'Hac die,' i. e. on the day of his birth the Fates sang how he should be their hero to subdue, etc.

2. Dissoluenda, as below, v. 40: and 10, 62 'dissoluisse.' See note on Catull. 64 (66). 38.

3. Hunc, sc. 'diem:' the day that should see the rout of the Aquitani is poetically put for the hero that should effect it.

Fore, MSS.; Haupt conjectures 'dare.'

4. Atax, the river 'Aude,' which rises in the Pyrenees and runs by Carcassonne and Narbonne, from which the Roman writer Varro Atacinus took his name. Scaliger, not without much reason, urges that 'Atur' should be read for 'Atax.' As it was the people of Aquitaine over whom Messala triumphed, it would appear more natural that the 'Adour,' the chief river of that province, should be named than a river in Gallia Narbonensis. None of the better texts however admit Scaliger's conjecture, and it is possible that some other victory over Narbonne may be alluded to beside that of Aquitaine.

5. Evenere, sc. 'stamina,' or rather the events ordained by the web of the Fates.

7. Lauros; some have 'laurus;' but the balance of authority seems in favour of the former, as being most used by Tibullus, while Virgil for the most part wrote 'laurus' for the accus.

9. Tarbella (for the old reading 'tua bella'), an adjective, which has for cognate forms 'Tarbellia' and 'Tarbellica.' The Tarbelli were a people occupying the country southward from Bourdeaux to the Pyrenees. Their name survives in the modern town of Tarbes on the Adour.

The first syllable in Pyrene is made more often long than short by the Roman poets. Ausonius shortens it, Mosella 441. Tibullus had accompanied Messala in his Gallic campaign.

10. Santonici. The Santones occupied the sea-coast of the Atlantic, near the mouth of the Garonne. This part of the country has been called in modern times 'Saintonge.'

Testis Arar, Rhodanusque celer, magnusque Garumna,
  Carnuti et flavi caerula lympha Liger.
An te, Cydne, canam, tacitis qui leniter undis
  Caeruleus placidis per vada serpis aquis,
Quantus et, aetherio contingens vertice nubes,
  Frigidus intonsos Taurus alat Cilicas?
Quid referam, ut volitet crebras intacta per urbes
  Alba Palaestino sancta columba Syro;
Utque maris vastum prospectet turribus aequor
  Prima ratem ventis credere docta Tyros;
Qualis et, arentes cum findit Sirius agros,
  Fertilis aestiva Nilus abundet aqua?
Nile pater, quanam possim te dicere causa,

12. Carnuti, 'the Loire, the sea-green stream of the fair-haired Carnutian.' The Carnutes, living in the district called from them 'Chartrain,' between the Seine and Loire, had Genabum or 'Orleans' for their principal town. Like the Kelts of Gaul generally, they are represented as fair-haired.

Scaliger would read 'fluvii' for flavi; and Orelli, to avoid the awkwardness of 'caerula' and 'caeruleus' (v. 14) occurring so close together, suggests here 'garrula lympha:' but repetitions of this kind are not uncommon in Tibullus.

13. Cydnus: cp. 2, 67 'Ille licet Cilicum victas agat ante catervas.' The rest of this line and the next have been much altered. There seems to be some redundancy of expression in it, which is however not alien to the style of Tibullus. If tacitis undis (MSS.) be kept, then the placidis aquis of the next line must be taken as a dative for 'ad aquas,' 'creepest on to the calm waters of the lake,' into which the Cydnus is said by Strabo to fall; but this is far from satisfactory. Lachmann's conjecture, which Haupt adopts, 'tactis qui leniter ulvis' is characterised justly by Dissen as 'acutum sed nimis exile.' Perhaps Voss's alteration is the simplest, 'Caeruleus placidae per vada serpis aquae.'

14. Vada is often used of a river's bed, as Ov. M. 1. 369.

15. Quantus et for 'et (canam) quantus sit Taurus qui alit.' Cp. Virg. Ae. 3. 641.

Aetherio, 'with its sky-piercing top,' is often confused with 'aerio,' which Weber from one or two MSS. reads here, and which unquestionably is more used of mountains. Shakespeare has 'the skyish head of blue Olympus.'

16. Intonsos, (a natural epithet after 'frigidus,') 'rude,' 'uncivilized,' and therefore adding to the glory of their conqueror.

Alat. All the MSS. here have 'arat,' which Scaliger and others would retain, interpreting, marvellously enough, 'that Taurus was ploughed and tilled by the Cilicians,' or 'that Taurus divided, cut a ridge along, Cilicia.' Both are obviously inadmissible, and modern texts (excepting Lachmann's) now adopt the conjecture of the Italian scholars, alat, in allusion to the flocks that were pastured on the mountain sides. The subjunctive follows naturally after '(canam) quantus.'

18. Sancta, 'revered,' 'hallowed by,' a participle, not adjective, giving the reason of the 'intacta.' Doves were sacred to Astarte or Ashtaroth, the Assyrian Aphrodite, who was thought to protect them.

Palaestino Syro (cp. Ov. Ars Am. 1. 416), as distinguished from 'Coelesyria,' 'Syrophenicia.'

21. Qualis et: Tibullus now proceeds to notice Egypt, as one of the countries the affairs of which had been settled by Messala. Dissen sees in the order in which the poet pictures these different countries a 'catena oppositionum,' as here the thirsty Egypt is contrasted with the sea-washed Tyre; but the theory is overstrained.

Findit is changed by some into 'scindit' in spite of Virg. G. 2. 353 'Hoc ubi hiulca siti findit canis aestifer arva.'

Aut quibus in terris occuluisse caput?
Te propter nullos tellus tua postulat imbres,
Arida nec pluvio supplicat herba Jovi.
Te canit, atque suum pubes miratur Osirim
Barbara, Memphiten plangere docta bovem.
Primus aratra manu sollerti fecit Osiris,
Et teneram ferro sollicitavit humum;
Primus inexpertae commisit semina terrae,
Pomaque non notis legit ab arboribus.
Hic docuit teneram palis adjungere vitem,
Hic viridem dura caedere falce comam:
Illi jucundos primum matura sapores
Expressa incultis uva dedit pedibus.
Ille liquor docuit voces inflectere cantu,
Movit et ad certos nescia membra modos.
Bacchus et agricolae magno confecta labore

24. Occuluisse. Cp. Hor. Od. 4. 14, 45 'Fontium qui celat origines Nilus;' and Ov. M. 2. 254, where the cause of the concealment is poetically assigned to the disorder caused by Phaeton's mismanagement of the horses of the sun, 'Nilus in extremum fugit perterritus orbem, Occuluitque caput quod adhuc latet.'

26. Herba Jovi. Pausanias mentions at Athens an image of the earth imploring Zeus to send rain upon it. Jupiter Pluvius is altogether rather a Greek conception, as he was worshipped under the title of Ὄμβριος, Τέτιος, (cp. Apoll. R. 2. 522) Ἱκμαῖος. Statius, Theb. 4. 758, uses the same expression.

27. Nilus, Osiris, and Apis (the sacred bull) are all placed together here as being the three chief agents in the fertility of Egypt, for which quality the Romans especially prized that province as being their granary.

Suum, their 'native' Osiris, or 'gracious,' 'kindly.'

Pubes barbara: cp. v. 5 'pubes Romana.'

28. Plangere, with the accusative in the sense of lamenting, is not a common construction in the best writers.

Docta. Dissen quotes from Callim. Fragm. 176 εἰδυῖαν φάλιον ταῦρον ληλεμίσαι.

30. Teneram may mean, as only just come into being, 'the tender infant soil,' like 'inexpertae' in the next line. But this scarcely seems to allow for the golden age when the earth 'fruges inarata ferebat.' More likely it is the 'shrinking earth,' feeling, as if alive, the first piercing of the plough; see a similar use, perhaps, in Virg. G. 2. 23. The poet is fond of dwelling on agricultural pursuits and scenes.

32. Non notis, i. e. which he first shewed the people the use of by planting them.

33. Teneram here means 'slender,' 'weakly,' and therefore needing the support of the 'pali' or 'props.'

34. Viridem, 'to prune the fresh leafage with the ruthless knife;' the same contrast between young life and hard steel as in v. 30.

36. Incultis, 'untaught,' 'inexperienced,' till Osiris shewed them the way: so 'nescia membra' below. This interpretation is far better than 'naked' or 'unkempt,' as Orelli would take it. Some old copies have 'inlŭtis' = 'unwashen.'

37. Voces inflectere, 'taught men to shape their voices into tune.' Cp. Lucr. 5. 1402 'Ducere multimodis voces et flectere cantus.'

38. Movit, of dancing, as often in Horace, 'Ut festis matrona moveri jussa diebus' A. P. 232: cp. Ep. 2. 2, 125: so 'motus' Od. 3. 6, 21.

Modos, 'tunes.'

39. Bacchus here for 'wine,' not 'the god,' as Tibullus is speaking of Osiris: but see on v. 46.

Pectora tristitiae dissoluenda dedit.
Bacchus et afflictis requiem mortalibus affert,
Crura licet dura compede pulsa sonent.
Non tibi sunt tristes curae, nec luctus, Osiri,
Sed chorus, et cantus, et levis aptus amor,
Sed varii flores, et frons redimita corymbis,
Fusa sed ad teneros lutea palla pedes,
Et Tyriae vestes, et dulcis tibia cantu,
Et levis occultis conscia cista sacris.
Huc ades, et centum ludos Geniumque choreis
Concelebra, et multo tempora funde mero.
Illius et nitido stillent unguenta capillo,
Et capite et collo mollia serta gerat.
Sic venias hodierne, tibi dem turis honores,

Agricolae, better taken as the genitive with 'pectora' than as the dative with 'dedit.'

40. Tristitiae dissoluenda dedit. The use of 'solvere' and similar verbs with a genitive is almost as much a Latin as a Greek construction: cp. Hor. Od. 3. 17, 16 'operum solutis.' It is found in Cicero de Legg. 2. 20 'haeredem testamenti solvat:' Id. pro Sext. 7 'legum solvi.' Orelli compares Livy's 'levarunt animum religionis' 21. 62. There can therefore be no reason to alter (with Statius) into 'tristitia,' though Weber is scarcely justified in saying that the ablative would be inadmissible without the preposition. 'Dedit dissoluenda' = 'fecit ut dissolverentur,' 'designed,' 'provided' that wine should give him a cheerful countenance. This use of the gerundive with such verbs as 'do,' 'trado,' 'curo,' 'suscipio,' is very common both in prose and poetry.

42. Pulsa, in reference to slaves working in chains which knock against their legs as they move. There is no need of the emendation 'pressa.' See a similar passage in 2. 6, 25 foll.

44. Aptus, participle, 'suited,' 'becoming to you.'

46. With this repetition of sed compare a similar use of 'at' in Virg. G. 2. 467 foll.

Lutea palla, the κροκωτὸς ποδήρης in which Bacchus was represented, with whom Tibullus here identifies Osiris. 'Palla' is properly a woman's robe, but is usually applied to the dress of the effeminate god ('teneros pedes').

47. Dulcis seems to be the reading of the MSS., and is retained by Lachm. and Dissen. Weber and Voss read 'dulci.'

Cantu, the ablative, as in 2. 1, 86 'Phrygio tibia curva sono.'

48. Conscius: cp. Ov. Her. 15. 138 Conscia deliciis illa (sc. antra) fuere meis.'

Cista, 'the light chest, witness and guardian of the mystic rites.' Cp. Catull. 62 (64). 259; Val. Fl. 2. 267.

49. Ludos (the reading of most MSS., and supported by Lachmann) to be taken with Geniumque as a kind of hendiadys, 'celebrate the games in honour of the Genius with a hundred dances.' 'Ludis' (which Dissen prefers) hardly suits with 'centum,' not to mention the awkward position of 'Genium,' which however might be defended by other passages in Tibullus. Haupt adopts Heyne's conjecture, 'Genium ludo Geniumque choreis.'

51. Illius et, sc. 'Genii.' Cp. 2. 2, 5 foll. 'Ipse suos Genius adsit visurus honores, Cui decorent sanctas mollia serta comas. Illius puro destillent tempora nardo.' Dissen prefers the reading of some MSS. 'Illius e.'

53. Hodierne, 'patron of the day,' i. e. the Genius, as tutelar deity of Messala's birthday: cp. 'Matutine pater' in Hor. S. 2. 6, 20. Or it may be taken as simply = 'hodie,' as 'vespertinus' is sometimes used. The vocative is used for nom., as in Virg. Ae. 2. 283; Pers. 3. 28 foll.

Tibi dem (not 'dum') is the right reading; the subjunctive naturally follows

Liba et Mopsopio dulcia melle feram.
At tibi succrescat proles, quae facta parentis
Augeat, et circa stet veneranda senem.
Nec taceat monumenta viae, quem Tuscula tellus,
Candidaque antiquo detinet Alba Lare.
Namque opibus congesta tuis hic glarea dura
Sternitur, hic apta jungitur arte silex.
Te canet agricola, e magna cum venerit urbe
Serus, inoffensum rettuleritque pedem.
At tu, natalis, multos celebrande per annos,
Candidior semper candidiorque veni.

XV.

LIB. I. EL. 10.

THERE is some doubt as to the time when this Elegy was written. While many have supposed that the 'nunc ad bella trahor' of v. 13 refers to the poet's being induced by Messala to follow him in his expedition to Aquitaine (see 7, 9), Passow, quoted and approved by Dissen, considers this to be the first in order of Tibullus' poems, and to have been called forth by the poet having been summoned to the military service, which as the son of an *eques* he was bound by law to perform. However this may be, (and the finish of the style seems to militate against its being his earliest work,) the subject is the misery of war contrasted with the happiness of peace and the simplicity of country life. It resembles the

this usage of 'sic' in prayers and adjurations, the construction being, as Orelli remarks, 'sic venias (precor) ea conditione, ut tibi dem,' etc.

54. Liba, the regular offerings on birthdays: the number of cakes seemed to be proportioned to the years lived. Cp. Ov. Tr. 3. 13, 17 'Libaque dem pro me genitale notantia tempus.'

Mopsopio = 'Hymettian,' Mopsopus being an ancient king of Athens.

56. Veneranda, 'worthy of honour,' not used of old men more than young. Cp. Virg. Ae. 9. 276, of Euryalus, 'venerande puer.' One MS. has 'venerata.'

57. Nec taceat, let not the dwellers at Tusculum or Alba be silent about your services in constructing part of the Latin way out of the spoils you have captured from the enemy. See Sueton. Aug. 30 'Quo autem facilius undique urbs adiretur, desumpta sibi Flaminia via Arimino tenus munienda, reliquas triumphalibus viris ex manubiali pecunia sternendas distribuit.'

58. Antiquo Lare: see on 3, 34.

59. Hic . . hic. In one part gravel, in another flint; hence 'apta arte;' the present tenses shew that the work was still going on.

61. Canet, which is found in one MS., seems required by the sense, though Dissen defends 'canit,' comparing 2. 2, 10 'annuit.'

63. Natalis, sc. 'Geni.' Cp. 2. 2, 21, and Ov. Tr. 5. 5, 13.

64. With Candidior candidiorque Scaliger compares 'Ibat consul ovans major majorque videri' Silius 15. 739.

first Elegy of the first Book in many points, though it is remarkable that here no mention is made of Delia. The poet begins with denouncing war, and covetousness, its cause, so opposite to the peaceful contentment of primitive ages. Had he lived then, he would not, as now, be summoned to war and perhaps death. He prays the Lares to preserve him, faithful as he has ever been to their simple worship, and grateful as he will shew himself by the purest offerings. Others may court the favour of Mars, and incur a speedy despatch to the cheerless abode of Hades: happier he who lives to see a quiet, honoured old age in the country, having known no other warfare but that of love, and even this of the tenderest and gentlest kind.

Quis fuit, horrendos primus qui protulit enses?
  Quam ferus et vere ferreus ille fuit!
Tum caedes hominum generi, tum proelia nata;
  Tum brevior dirae mortis aperta via est.
At nihil ille miser meruit: nos ad mala nostra
  Vertimus, in saevas quod dedit ille feras.
Divitis hoc vitium est auri; nec bella fuerunt,
  Faginus adstabat cum scyphus ante dapes!
Non arces, non vallus erat, somnumque petebat
  Securus varias dux gregis inter oves.
Tum mihi vita foret, vulgi nec tristia nossem
  Arma, nec audissem corde micante tubam.
Nunc ad bella trahor, et jam quis forsitan hostis

2. Ferus et ferreus, a kind of proverbial expression, it would appear. Cp. Cic. Ep. ad Quint. 1, 3, 3 'Quem ego ferus ac ferreus e complexu dimisi meo.' The inventor and the invention were both of the nature of steel. Cp. 3, 47–51.

5, 6. At nihil, 'but ours, not his, poor soul! is the real fault that men turn against each other the steel that he invented against beasts.' For 'At' Lachm. reads with many MSS. 'An,' 'was it after all no fault of his?'

8. Faginus, i. e. when even at the banquets of the gods none but beechwood cups were placed. These were always a characteristic of primitive life in the country: cp. Virg. E. 3. 36; Ov. M. 8. 669; Id. Fast. 5. 522.

10. Varias, 'amid his motley flock.' The simplicity of primitive tastes disregarded the colours of sheep, whether white, black, or spotted. In later and more fastidious times great stress was laid on white sheep; at all events, each flock had only one colour. Heinsius' conjecture 'saturas' is very unnecessary.

Dux gregis, the shepherd, as in the Culex 174 'Adversum recubare ducem gregis;' more often it signifies 'the ram,' as 'dux pecoris' 2. 1, 58.

11. Tum mihi vita foret, not to be taken as the subjunctive with 'si' omitted, 'Had I but lived then, I should not have known,' but as an optative, 'Would I had lived then,' as in Ov. Her. 10. 133 'Di facerent ut me summa de puppe videres! Movisset vultus maesta figura tuos.'

Vulgi means, according to Dissen, the rude weapons of the mob (knives, axes, etc.) as contrasted with the 'tuba' of regular war in the next line. There is however an awkwardness about the expression which some have tried to do away with by reading 'vulgo,' as Haupt, or 'dulcis' and 'frugi,' as others.

13. Trahor: the last syllable is made long by the caesural pause, a well-known licence in Heroic verse, less frequently however used in Elegiac and Lyric poetry.

Quis, the indefinite pronoun, more often

Haesura in nostro tela gerit latere.
Sed patrii servate Lares! aluistis et idem,
Cursarem vestros cum tener ante pedes;
Neu pudeat prisco vos esse e stipite factos:
Sic veteris sedes incoluistis avi.
Tum melius tenuere fidem, cum paupere cultu
Stabat in exigua ligneus aede deus.
Hic placatus erat, seu quis libaverat uvam,
Seu dederat sanctae spicea serta comae:
Atque aliquis voti compos liba ipse ferebat,
Postque comes purum filia parva favum.
At nobis aerata, Lares, depellite tela:
Hostiaque e plena mystica porcus hara;
Hanc pura cum veste sequar, myrtoque canistra
Vincta geram, myrto vinctus et ipse caput.
Sic placeam vobis; alius sit fortis in armis,
Sternat et adversos Marte favente duces;
Ut mihi potanti possit sua dicere facta
Miles, et in mensa pingere castra mero.

used after conjunctions, as 'ne,' 'quum,' 'si,' 'seu,' and the like: here perhaps 'quis forsan' is equivalent to 'nescio an quis.' Cp. Hor. S. 1. 3, 63 'Simplicior quis et est,' etc.

16. Ante pedes. Cp. 2. 2, 22, where (in reference to the birthday Genius, whose image was placed among the Lares) Tibullus prays for his friend, 'Ludat et ante tuos turba novella pedes.'

18. Sic, in this form of wood; even my richer grandfather made your image of no costlier material.

19. Tenuere fidem can never be meant for the gods as though they degenerated like men. Tibullus says that with a simpler worship men were more pious. The subject is understood before 'tenuere,' as 3, 35 before 'vivebant;' or 'avi' in the line before furnishes a nominative.

Paupere cultu, 'poor, scanty ornament,' not adorned with gold or jewels.

20. Aede deus. The Lar was usually placed and worshipped in the 'atrium;' the 'aedes' must accordingly be here used for that part of the house which was regarded as his sanctuary when he had but narrow space for his shrine.

23. Voti compos, i. e. in payment of some special vow.

Ipse, 'in person,' as distinguished from his daughter.

24. Purum, 'fresh and clear.' Cp. Ov. Fast. 2. 652 'Porrigit incisos filia parva favos' (at the Terminalia).

26. Hostiaque, sc. 'depellat,' let the victim promised avail to screen me from the foeman's darts. For want of a verb to follow 'hostia' some have adopted the conjecture 'erit' for 'que e:' but the preposition would seem indispensable before 'hara.'

To the mystica of the best MSS. Dissen and Haupt prefer 'rustica,' which is found in a few MSS., and would give good sense, 'as a country-offering.' But there is no sound reason for altering 'mystica,' which means, 'sacred to the goddess of the mysteries,' Ceres, with whose worship that of the 'Lares rurales' may have been connected. For the 'porca' and the 'myrtus,' in connection with the worship of the Lares, see Hor. Od. 3, 23, vv. 4, 16.

31. Sua, not perhaps without the idea of the soldier boasting his own particular feats.

32. Pingere, imitated by Ovid in the well-known lines, Her. 1. 31, 'Atque aliquis posita monstrat fera proelia mensa, Pingit et exiguo Pergama tota mero.' Observe the alliteration.

Quis furor est atram bellis arcessere mortem?
Imminet, et tacito clam venit illa pede.
Non seges est infra, non vinea culta, sed audax
Cerberus, et Stygiae navita turpis aquae.
Illic percussisque genis ustoque capillo
Errat ad obscuros pallida turba lacus.
Quam potius laudandus hic est, quem prole parata
Occupat in parva pigra senectà casa!
Ipse suas sectatur oves, at filius agnos,
Et calidam fesso comparat uxor aquam.
Sic ego sim, liceatque caput candescere canis,
Temporis et prisci facta referre senem.
Interea Pax arva colat. Pax candida primum
Duxit araturos sub juga panda boves:
Pax aluit vites, et sucos condidit uvae,

34. Tacito clam. This use of the adverb to intensify a synonymous adjective is common in Tibullus: as 1. 5, 65 'occultos furtim deducet amicos;' Ib. 6, 6 'furtim tacita:' cp. 2. 6, 11; 2. 1, 80.

For illa Voss has 'ipsa' with one MS., 'why hasten death? she comes of herself.'

36. Navita turpis, an emendation of the Italian scholars, which most editors, though not Lachmann, substitute for the 'navita puppis' of the MSS. = 'the boat that traverses the Stygian wave.' Even if the latter expression be allowed, Dissen rightly says 'graviorem vocem sententia postulat.' 'Turpis' corresponds to Virgil's 'terribili squalore Charon' Ae. 6. 299.

37. Percussis, not 'struck with fear,' as it is usually taken, which hardly suits its connection with 'ustoque capillo;' rather it refers to the dead mourning their own state below, becoming as it were their own 'praeficae.' Many emendations, such as 'exesis,' 'pertusis,' 'perscissis,' have been suggested. For the condition in which the dead descended to the shades, see Prop. 5 (4). 7, 7 foll., where Cynthia's vision appears to the poet.

39. Laudandus, 'worthy of congratulation,' as in Horace's 'laudet diversa sequentes' S. 1. 1, 3.

The quantity of hic is often shortened in Lucretius, only twice in Virgil (Ae. 4. 22 'Solus hic inflexit sensus animumque labantem:' Ib. 6, 792 'Hic vir hic est tibi quem promitti saepius audis'), and nowhere else in the best poets. The neuter 'hoc' is never found short except in the comic writers; the adverb 'hic' is always long. Zumpt however, with several grammarians, holds that the vowel in 'hic,' 'hoc' is naturally short, and is only lengthened because the pronunciation was 'hicc,' 'hocc,' from the ancient form 'hice,' 'hoce.'

Prole parata, 'provided with offspring;' cp. 4, 1 'Hic mihi servitium video, dominamque paratam.'

40. Occupat, 'creeps over him,' as in Hor. Ep. 1. 20, 18 'ut pueros elementa docentem Occupet extremis in vicis balba senectus.'

41. Suas, 'follows the ewes that are his own,' not as the shepherd of a master.

42. Aquam, i. e. for the bath. Cp. Hor. Epod. 2. 42 'Pernicis uxor Appuli Sacrum vetustis extruat lignis focum Lassi sub adventum viri.'

45. Interea, i. e. while I spend my life in the country, before old age comes on me.

46. Araturos .. panda. Some MSS. have 'aratores' and 'curva;' but though Ovid's 'taurus arator' (Fast. 1. 698) may help to justify the former, the participle here has the most force, especially if joined with 'duxit' = 'constrained them to plough.' The reading 'curva' would seem to be simply the substitution of a common for a rarer word; 'pandus' however is a particularly favourite epithet of Ovid's.

Funderet ut nato testa paterna merum:
Pace bidens vomerque vigent, at tristia duri
Militis in tenebris occupat arma situs.
Rusticus e lucoque vehit, male sobrius ipse,
Uxorem plaustro progeniemque domum.
Sed Veneris tum bella calent, scissosque capillos
Femina perfractas conqueriturque fores:
Flet teneras subtusa genas, sed victor et ipse
Flet sibi dementes tam valuisse manus.
At lascivus Amor rixae mala verba ministrat,
Inter et iratum lentus utrumque sedet.
Ah lapis est ferrumque, suam quicumque puellam
Verberat: e coelo deripit ille deos.
Sit satis e membris tenuem perscindere vestem,
Sit satis ornatus dissoluisse comae,
Sit lacrimas movisse satis; quater ille beatus,
Quo tenera irato flere puella potest.

49. Vigent, 'are active,' as contrasted with 'situs' in the next line. Cp. Ov. Fast. 5. 279 for a similar use of the verb, 'Cetera luxuriae nondum instrumenta vigebant.' Scaliger would read 'nitent,' like Virgil's 'splendescere vomer,' G. 1. 46.

51. E lucoque. Another feature in the description of Peace; the farmer returning home from a festival held in some neighbouring grove to the gods of the country. Cp. Virg. Ae. 11. 740 'ac lucos vocet hostia pinguis in altos.' Scaliger's conjecture of 'eluco' = ἐωλοκρασίᾳ (a word never used in classical authors) is more ingenious than probable. Haupt conceives some lines to have dropped out before this verse, while Heinsius conjectures 'e luco revehit.'

Ipse (not 'ipso,' as some old editions read) to be taken closely with male sobrius, distinguishing the farmer from 'uxor' in the next line. This usage of the pronoun is so common, that it is quite unnecessary to give another meaning to it by joining it with 'vehit,' so as to add a fresh touch to the simplicity of the scene, 'he drives himself, as having no slave.'

53. Sed Veneris. The only strifes known in such a state are those of love; and such Tibullus would have to be subdued and softened as much as possible: see v. 66.

55. Subtusa, 'wounded slightly,' appears to be a ἅπαξ λεγόμενον. Scaliger prefers 'subfusa,' found in some MSS., comparing Virg. Ae. 1. 228 'lacrimis oculos subfusa nitentes.' In reference to the subject of these lines, see the whole elegy in Ov. Amor. 1. 7.

58. Lentus, 'unmoved,' 'indifferent,' as in Ov. Amor. 3. 6, 60 'Ille habet et silices et vivum in pectore ferrum Qui tenero lacrimas lentus in ore videt.'

60. Deripit, a proverbial expression for any great impiety, derived from the fable of Otus and Ephialtes: 'such an one is a man to pluck the gods themselves from their thrones in heaven.' Cp. Ov. Amor. 1. 7, 4 'Saeva vel in sanctos verbera ferre deos.'

62. Ornatus .. comae, not 'ornatas comas,' is evidently the right reading: it is the technical word for a woman's headdress, as in Ov. Ars Am. 3. 135 'Nec genus ornatus unum est.'

64. Quo .. irato, the ablative absolute. Voss prefers 'quoi,' 'flere' being sometimes joined with a dative, as Prop. 1. 12, 15 'praesenti flere puellae.'

Flere. So Ov. Ars Am. 2. 447 'O quater, et quoties numero comprendere non est Felicem de quo laesa puella dolet.'

Potest = 'has the heart to weep.'

Sed manibus qui saevus erit, scutumque sudemque
  Is gerat, et miti sit procul a Venere.
At nobis, Pax alma, veni, spicamque teneto,
  Perfluat et pomis candidus ante sinus.

XVI.

LIB. II. EL. 1.

TIBULLUS in this poem gives a minute description of the Ambarvalia, which he is going to celebrate on his farm. This was the private festival held towards the end of April by the head of each family; besides this there was the public and national Ambarvalia, performed by the 'Fratres Arvales' in May. The date of the Elegy can only be very imperfectly gathered from the mention of Messala's triumph in v. 33. Dissen supposes that it was written before Tibullus became acquainted with Nemesis, and assigns it to the year 731 or 732 A.U.C.

QUISQUIS adest, faveat; fruges lustramus et agros,
  Ritus ut a prisco traditus extat avo.
Bacche veni, dulcisque tuis e cornibus uva
  Pendeat, et spicis tempora cinge, Ceres.
Luce sacra requiescat humus, requiescat arator,

65. Scutumque sudemque, i. e. let him take to real war,—to the shield, and the stake which each common soldier was accustomed to carry in a Roman army for the construction of the 'vallum.'

67. Spicamque teneto. This and the following image were probably both taken from representations of Pax and Ceres on coins.

68. Perfluat (most MSS.), 'overflow with fruit;' others would read 'profluat' or 'praefluat,' while Heinsius conjectures 'perplnat.'

Ante, 'in front of you.' Tibullus sometimes uses this favourite adverb, where the force of it does not clearly appear: see above, 1, 14: cp. 2. 1, 24; Ib. 5, 98; 6, 24.

1. Faveat, the more probable reading, though nearly all the MSS. give 'valeat.' The verb 'favere,' as is well known, was part of the regular formula on these occasions. Cp. 2, 2 'Quisquis ades . . fave:' Ov. M. 15. 677 'linguisque animisque favete Quisquis adest;' Ibis 98 'Quisquis ades sacris, ore favete, meis.' Lachmann however and Orelli retain 'valeat.'

3. Bacche. The Ambarvalia were performed not in honour of Ceres alone; Virgil's specification of Ceres in Georgic 1 is accounted for by the fact that corn is the subject of that part of his poem: cp. E. 5. 75 foll. Cato (de Re Rust. c. 141) in his prayer addresses foremost of all 'Mars pater.' Tibullus here adds 'Bacchus,' and below, v. 17, the 'Di patrii,' and in v. 81 he invokes Cupid to the festival. Bacchus was often represented with the horns of a ram or a bull (as symbols of plenty) by the poets, and on coins, but never in statues. The sculptors usually follow the description in Ov. M. 3. 664 'Ipse racemiferis frontem circumdatus uvis.'

Et grave suspenso vomere cesset opus.
Solvite vincla jugis; nunc ad praesepia debent
Plena coronato stare boves capite.
Omnia sint operata deo; non audeat ulla
Lanificam pensis imposuisse manum.
Vos quoque abesse procul jubeo, discedat ab aris,
Cui tulit hesterna gaudia nocte Venus.
Casta placent superis; pura cum veste venite,
Et manibus puris sumite fontis aquam.
Cernite, fulgentes ut eat sacer agnus ad aras,
Vinctaque post olea candida turba comas.
Di patrii, purgamus agros, purgamus agrestes:
Vos mala de nostris pellite limitibus;
Neu seges eludat messem fallacibus herbis,
Neu timeat celeres tardior agna lupos.
Tum nitidus plenis confisus rusticus agris

6. Suspenso vomere. The ancient ploughs were so light that they were easily carried, and hung up when not wanted: so Ov. Fast. 1. 665 'Rusticus emeritum palo suspendat aratrum.'

7. Vincla, the straps or bands of leather which fastened the yoke to the necks of the oxen.

Jugis, the ablative after 'solvite,' as below, v. 28 'solvite vincla cado.'

8. Coronato. Cp. Ov. Fast. l. c. 'State coronati plenum ad praesepe juvenci,' at the 'Feriae sementivae.' So at the festival of Vesta asses were crowned: cp. Prop. 5 (4). 1, 21 'Vesta coronatis pauper gaudebat asellis.' Scaliger quotes an old text which had here 'Plena coronato vertice stare boves,' evidently to avoid the inelegant trisyllabic termination of the line; see on 1. 1, 50.

9. Omnia for 'omnes,' not perhaps without the idea that everything, even the animals, should partake in it.

Operata, 'let all be busied in the service of the god.'

Non audeat: see Madv. Lat. Gr. § 456. Obs. 2.

11. Discedat . . Cui, not 'discedite . . Quis,' into which the MS. reading had been altered. The change of the construction from the plural to the singular gives a life and force to the warning.

14. Manibus Dissen takes as a dative, and 'puris' in a proleptic sense, 'bring water of the stream for the cleansing of your hands.' Cp. Ov. Fast. 5. 435 'Cumque manus puras fontana perluit unda.'

15. Tibullus passes lightly over the first part of the ceremony, the leading of the victim by a loose rope thrice round the fields ('Terque novas circum felix eat hostia fruges' Virg. G. 1. 345), and proceeds to the sacrifice which followed the 'circumductio.' We may notice here that the poet's circumstances enabled him to offer only a lamb (see 1. 1, 22): richer worshippers offered either a calf, or even a lamb, calf, and sow together, the 'suovetaurilia lactentia,' as they were called.

17. Di patrii: the prayer at the sacrifice begins here. So Cato, de Re Rust. c. 141, invokes Mars 'ut tu morbos visos invisosque viduertatem vastitudinemque calamitates intemperiasque prohibessis defendas averruncesque, utique tu fruges frumenta vineta virgultaque grandire beneque evenire sinas: pastores pecuaque salva servassis, duisque bonam salutem valetudinemque mihi domo familiaeque nostrae.'

19. Neu seges, 'and let not the crop mock the harvest with delusive (or 'disappointing') blades,' i. e. excite hopes by the healthy-looking blade, and then frustrate them by thin ears and a poor crop. 'To mock the gathering in' is equivalent to 'mocking the gatherer:' so that we may compare Virg. G. 1. 225 'sed illos Exspectata seges vanis elusit aristis.'

21. Tum, i. e. if there be every prospect of an ample harvest, then, before he

Ingeret ardenti grandia ligna foco,
Turbaque vernarum, saturi bona signa coloni,
Ludet, et ex virgis extruet ante casas.
Eventura precor: viden ut felicibus extis
Significet placidos nuntia fibra deos?
Nunc mihi fumosos veteris proferte Falernos
Consulis, et Chio solvite vincla cado.
Vina diem celebrent: non festa luce madere
Est rubor, errantes et male ferre pedes.
Sed, bene Messalam, sua quisque ad pocula dicat,
Nomen et absentis singula verba sonent.
Gentis Aquitanae celeber Messala triumphis,
Et magna intonsis gloria victor avis,
Huc ades, aspiraque mihi, dum carmine nostro
Redditur agricolis gratia coelitibus.
Rura cano, rurisque deos; his vita magistris

reaps it, the farmer will hold a great feast, and kindle a blazing fire for the preparation of the viands. See Virg. G. 1. 347 'neque ante Falcem maturis quisquam supponat aristis, Quam Cereri torta redimitus tempora quercu Det motus incompositos et carmina dicat.'

Nitidus, 'jolly,' 'well-conditioned,' as in Horace's 'Me pinguem et nitidum bene curata cute vises' Ep. 1. 4, 15.

For agris Scaliger would read 'areis,' supposing the words to refer to the festival which took place *after* the harvest, when the fruits of the earth were gathered in.

23. Saturi. Compare the picture in Hor. S. 2. 6, 66 'Ante Larem proprium vescor vernasque procaces Pasco libatis dapibus.' Dissen refers to Calpurn. Ecl. 4. 125 'Ut quoque turba bono plaudat saginata magistro.' The fat and merry slaves are proofs of the good fare and kindly disposition of their master.

24. Casas, booths erected by the slaves before the fire ('ante,' sc. 'focum'). For ante formerly some read 'arte.' These 'casae' were sometimes called 'trichilae:' as in the Copa, v. 8 'Et trichila umbrifera frigida arundinibus.'

25. Viden ut, as Bentley shews on Hor. Ep. 1. 1, 91, may be joined both with indicative and subjunctive, though Tibullus it would seem prefers the latter. At Virg. Ae. 6. 779 foll. the best MSS. have the indicative. For the 's' dropped out in 'viden' compare 'dane' for 'dasne' in Plautus, and the common 'audin,' 'ain,' 'vin.'

27. Falernos, sc. 'cados,' supplied from the next line. Scaliger reads 'fumosum' and 'Falernum.' The dry Falernian was mixed with the sweet Chian: 'Suavior, ut Chio nota si commixta Falerni est' Hor. S. 1. 10, 24.

28. Vincla, cork sealed with pitch. See Hor. Od. 3. 8, 10.

29. Madere, 'to soak,' i. e. drink hard, as *βρέχεσθαι* is used in Greek.

31. Bene Messalam, 'health to Messala.' The construction is explained by understanding 'precor valere' or some such words: cp. Ov. Fast. 2. 637 'Et bene vos patriae bene te pater optime Caesar, Dicite.' Occasionally the dative is used, as in Plaut. Pers. 5. 1, 20.

32. Singula verba, explained by many as = 'cujusque voces,' which seems to be only a repetition of the preceding line. Better perhaps is Dissen's interpretation, 'Let Messala's name be mixed up with each thing that is said.'

34. Intonsis, the Valerii being one of the oldest families in Rome: 'intonsus,' like Juvenal's 'barbatus,' = 'ancient,' the Romans not having introduced barbers from Sicily till 300 B.C. Ovid has the same expression in Fast. 2. 30.

37. Vita, for 'living men,' 'humanity;' a sense of the word not common till a later period: cp. Martial 8. 3, 20 'Agnoscat mores vita legatque suos.'

Desuevit querna pellere glande famem:
Illi compositis primum docuere tigillis
Exiguam viridi fronde operire domum:
Illi etiam tauros primi docuisse feruntur
Servitium, et plaustro supposuisse rotam.
Tum victus abiere feri; tum consita pomus,
Tum bibit irriguas fertilis hortus aquas;
Aurea tum pressos pedibus dedit uva liquores,
Mixtaque securo est sobria lympha mero.
Rura ferunt messes, calidi cum sideris aestu
Deponit flavas annua terra comas.
Rure levis verno flores apis ingerit alveo,
Compleat ut dulci sedula melle favos.
Agricola assiduo primum satiatus aratro
Cantavit certo rustica verba pede;
Et satur arenti primum est modulatus avena
Carmen, ut ornatos diceret ante deos;
Agricola et minio suffusus, Bacche, rubenti
Primus inexperta duxit ab arte choros.

41. Docuisse, 'trained bulls to slavery.' A few MSS. had 'domuisse,' which caused 'servitium' to be altered into 'servitio;' but 'docuisse' is far more suitable to the gods. Compare Hesiod's three first elements of civilization, *Οἶκον μὲν πρώτιστα γυναῖκά τε βοῦν τ' ἀροτῆρα*, Op. et D. 405.

44. Irriguas, in active sense, as Virg. G. 4. 32, 'irrigating rills.' The line is a periphrasis with the emphasis on hortus; the cultivation of vegetables followed on that of fruit.

45. Aurea, not 'golden-coloured,' but rather 'precious,' 'dainty.'

46. Securo, contrasted with 'sobria,' 'thoughtless,' 'gay,' 'giddy.'

49. Verno had better be taken (as Dissen remarks) with 'alveo' than 'rure,' the latter having more force if left without an epithet. 'Vernus alveus,' not, 'the hive such as it is in spring,' before the flowers come out, empty and wanting to be filled, but simply denoting the season in which the bees come out after hibernation. Cp. Virg. G. 4. 22; Ib. 51 foll. It is hardly likely that the poet would have used the expressions 'vernos flores' (as some would read here) and 'verno flore' (in v. 59) so near each other.

Flores is used in this line, as in Virgil's 'metunt flores' (G. 4. 54), for the 'essence' or 'juices' of the flowers.

51. Not only did the country originate all the useful arts, but the germs of the fine arts as well.

52. Certo pede, 'with fixed measure or rhythm,' ablative of quality; so in Ov. Tr. 5. 12, 34 'Inque suos volui cogere verba pedes:' or it may mean, 'to a fixed tune' or 'air,' spoken only of vocal music, the next line marking the invention of the first instrument.

54. Diceret, 'sing it before the gods in their festal dress,' when the images were crowned, etc. Scaliger prefers 'duceret,' but it would be awkward to have 'ducere' in a different sense used directly after.

55. Minio suffusus. The rustic paints himself with vermilion in imitation of the image of Bacchus, which probably was painted red. See Virg. E. 10. 27 (of Pan) 'Sanguineis ebuli baccis minioque rubentem.'

56. Ab arte. The preposition is here redundant, as in 1. 5, 4; 1. 9, 66, and often in the poets. The reading of one or two editions, 'ab urbe,' and Scaliger's conjecture 'ab arce,' referring Tibullus' words to the *δστυκοὶ ἀγῶνες* in honour of Bacchus as the origin of Tragedy, seem out of place here.

Huic datus a pleno, memorabile munus, ovili
Dux hircus pecoris; auxerat hircus oves.
Rure puer verno primum de flore coronam
Fecit, et antiquis imposuit Laribus.
Rure etiam, teneris curam exhibitura puellis,
Molle gerit tergo lucida vellus ovis.
Hinc et femineus labor est: hinc pensa colusque,
Fusus et apposito pollice versat opus;
Atque aliqua assiduae textrix operata Minervae
Cantat, et applauso tela sonat latere.
Ipse interque greges interque armenta Cupido
Natus et indomitas dicitur inter equas.
Illic indocto primum se exercuit arcu;
Hei mihi, quam doctas nunc habet ille manus!
Nec pecudes, velut ante, petit; fixisse puellas
Gestit, et audaces perdomuisse viros.

57. Ovili. See Bentley on Hor. Od. 1. 17, 9, who quotes this passage to shew that as it was the practice often to keep goats and sheep in the same enclosure, 'ovile' may be used for a fold of the former no less than of the latter, as in Ov. M. 13. 827 'in ovilibus haedi.'

58. An almost hopeless passage, the general sense of which is, 'that the captain of the flock was given as a prize to the captain of the chorus.' The reading in the text is that of most of the MSS., and received by Lachmann. Besides the metrical difficulties of the words, auxerat oves naturally raises the question, 'how could a goat add to the sheep?' but 'oves' may perhaps be taken like the Greek *μῆλα* for 'flocks' in general, of which the buck had been the pride. The emendation usually adopted (e. g. by Orelli and Bentley) is the unsatisfactory one of Muretus, 'duxerat hircus oves.' Haupt's conjecture, though involving a little more alteration, has much more to recommend it, 'curtas auxerat hircus opes.' Dissen supposes the 'dux pecoris' to be the only genuine words in the line, the rest to have been filled up by some other hand.

61. Curam exhibitura, 'soon to furnish work for tender maidens,' a very common sense of 'exhibeo' in Plautus.

64. Fusus, 'and the spindle plied by the thumb twists the thread.' Cp. Catull. 62 (64). 312 and note.

65. Operata Minervae, 'intent upon Minerva's busy work.' The sacrificial sense of the verb is not excluded here; the busy goddess is served by industry, as others are honoured by ease and sport: cp. 5, 95 'operata deo.' 'Minerva,' often used for weaving, as Virg. Ae. 8. 409; Ov. M. 4. 32. Some old editions, together with a few MSS., have 'assidue .. Minervam,' i. e. 'sing praises to Minerva.' Others for textrix (a rare word, used only in Martial 4. 19 among classical authors) read 'textis operata Minervae:' cp. Ov. M. 7. 746.

66. Applauso, 'the loom rattles as its side is gently shaken.' The 'pecten' striking between the 'stamina' of the loom makes the sides of the frame rattle. For a similar sense of 'applauso' see Ov. M. 4. 352 'cavis applauso corpore palmis.' Some have 'appulso.'

Sonat. Compare the *ἴστοι καλλίφθογγοι* of Eur. Iph. in Taur. 210.

Some would take the latere of the weaver's side, which would make little or no meaning.

67. Greges. Sophocles has a similar sentiment, Antig. 785, 6, and Euripides, Hipp. 1272. So in regard to mares, Virgil, G. 3. 266, has 'Scilicet ante omnes furor est insignis equarum.' Compare below, 4, 57.

69. Illic indocto, 'his 'prentice hand he tried on those,' i. e. cattle.

Hic juveni detraxit opes; hic dicere jussit
  Limen ad iratae verba pudenda senem.
Hoc duce, custodes furtim transgressa jacentes,
  Ad juvenem tenebris sola puella venit;
Et pedibus praetentat iter, suspensa timore,
  Explorat caecas cui manus ante vias.
Ah miseri, quos hic graviter deus urget; at ille
  Felix, cui placidus leniter afflat Amor!
Sancte, veni dapibus festis; sed pone sagittas,
  Et procul ardentes hinc, precor, abde faces.
Vos celebrem cantate deum, pecoríque vocate
  Voce; palam pecori, clam sibi quisque vocet;
Aut etiam sibi quisque palam: nam turba jocosa
  Obstrepit, et Phrygio tibia curva sono.
Ludite; jam Nox jungit equos, currumque sequuntur
  Matris lascivo sidera fulva choro,
Postque venit tacitus furvis circumdatus alis
  Somnus, et incerto Somnia nigra pede.

73. Detraxit .. jussit, aorists of habit, 'Love spoils the young man of his means,' makes him reckless in expenditure. The position of the preposition after its case and before the genitive which its noun governs is a licence of the poets: see Madv. Lat. Gr. § 474, c.

78. Cui: the relative here performs the part of some such conjunction as 'simul,' 'atque etiam,' 'dum,' which last Heyne proposes to read. We have another instance below, 3, 43: cp. Virg. Ae. 4. 138, and many other places. In prose writers, and especially Livy, this usage is most frequent.

82. Abde, 'remove,' 'put away,' according to the earliest sense of 'dare,' as seen in each of its compounds, e. g. 'condere:' hence came its common meaning of 'to conceal.' Cp. Hor. Carm. Saec. 33 'Condito mitis placidusque telo.'

83. Deum, i. e. Cupid: 'sing to the much-praised god—loudly invoke his blessing on the flock.'

Voce vocare, as in Virg. Ae. 4. 680; 12. 638, 'to call with a loud voice;' so 'voce precari' Ib. 9. 405.

85. Aut etiam sibi. In the line before he had bidden each worshipper of Love to put up his prayer silently, as he might be ashamed for others to hear it; now he tells him that he may, if he likes, utter it aloud, as the noise of his festive companions will prevent its being listened to.

86. Phrygio sono for 'Phrygia tibia.' The adjective, as is common in the poets, is placed with the substantive to which it does not strictly apply. So Ov. Fast. 4. 214 'Tibia dat Phrygios, ut dedit ante, modos.'

88. Matris: the stars are represented as daughters of the night. Dissen quotes from one of the Orphic hymns, 'Ἀστέρες οὐράνιοι νυκτὸς φίλα τέκνα μελαίνης. 'The golden stars in twinkling dance follow their mother's car.'

Lascivus, of quick motion, as in Ov. M. 3. 683 'Inque chori ludunt speciem, lascivaque jactant Corpora.' Compare a similar image of night in Eur. Ion 1150.

89. Furvis or fuscis must be read for the impracticable 'fulvis' of the MSS.

90. Nigra, as in Ov. Fast. 4. 662 'Nox venit et secum somnia nigra trahit; so Eur. Hec. 72 speaks of μελανοπτερύγων ὀνείρων. Several MSS. have 'vana,' and Heinsius conjectures 'pigra.' 'Nigra,' however, even if it involves some slight repetition, suits the general picturesqueness of the passage better than 'vana.'

XVII.

LIB. II. EL. 5.

THIS poem was written to celebrate the election of M. Valerius Messalinus, (mentioned by Tacitus, Ann. 3. 34,) the eldest son of Messala the patron of Tibullus, into the college of the 'quindecimviri,' whose function it was to guard and inspect the Sibylline books. As these last, since they were removed from the Capitol, were preserved in the temple of Apollo on the Palatine, the ceremony of consecration in the case of newly-elected priests was also performed there. In 1–67 the past favours of Apollo, as the god of auguries, toward Rome are recounted from the earliest times; 67–79, the prodigies foretold by other Sibyls are deprecated; and, from v. 79 to end, peace and plenty, love and mirth and rural enjoyments are prayed for. This Elegy was written probably about the spring of 733 A.U.C.

PHOEBE, fave; novus ingreditur tua templa sacerdos;
Huc, age, cum cithara carminibusque veni.
Nunc te vocales impellere pollice chordas,
Nunc precor ad laudes flectere verba mea.
Ipse triumphali devinctus tempora lauro,
Dum cumulant aras, ad tua sacra veni.
Sed nitidus pulcherque veni; nunc indue vestem
Sepositam, longas nunc bene pecte comas:
Qualem te memorant, Saturno rege fugato,

1. Sacerdos. Cp. Virg. Ae. 6. 72 in reference to the 'quindecimviri,' 'Hic ego namque tuas sortes arcanaque fata Dicta meae genti ponam, lectosque sacrabo, Alma, viros.' For a detailed description of this temple of Apollo see Prop. 3. 29 (2. 31).

4. Precor, though more often used with 'ut' and the subjunctive, is frequently in Ovid found with an infinitive in the object clause, as here.

Mea, 'shape my words to praise,' namely, of the god and his newly-appointed priest. 'Mea' is Lachmann's correction of 'meas,' 'tuas' (MSS.). If 'meas' be read, it must mean, 'the praises to be sung by me.'

5. Triumphali: Voss would refer this to the rejoicing at the victory of Actium, just past; it is more natural to refer it to the promised triumphs of Messalinus. See v. 115 foll.

6. Cumulant: cp. Virg. Ae. 11. 50 'cumulatque altaria donis.' This omission of the defined subject ('ministri,' or some such word) is not uncommon when a general practice is referred to, as here, or a general belief, as 'memorant,' v. 9. A nominative too may be supplied from the connotation of 'sacra.'

7. Sed, 'come, only come bright and gay,' rather than, 'even if thou comest not with thy laurel-crown, yet, at all events, in bright and festive attire.'

8. Sepositam, 'reserved for festivals.' Cp. Prop. 3. 29 (2. 31), 15 'Deinde inter matrem deus ipse interque sororem Pythius in longa carmina veste sonat.' Some texts have 'depositam.'

9. Qualem, i. e. dressed as when thou

Victori laudes concinuisse Iovi.
Tu procul eventura vides, tibi deditus augur
Scit bene, quid fati provida cantet avis;
Tuque regis sortes, per te praesentit haruspex,
Lubrica signavit cum deus exta notis.
Te duce Romanos nunquam frustrata Sibylla est,
Abdita quae senis fata canit pedibus.
Phoebe, sacras Messalinum sine tangere chartas
Vatis, et ipse, precor, quod canat illa, doce.
Haec dedit Aeneae sortes, postquam ille parentem
Dicitur et raptos sustinuisse Lares,
(Nec fore credebat Romam, cum maestus ab alto
Ilion ardentes respiceretque deos.
Romulus aeternae nondum firmaverat urbis
Moenia, consorti non habitanda Remo;

sangest: see 6, 39. Cp. Sen. Agam. 332 'Licet et chorda graviore sones Quale canebas cum Titanas Fulmine victos videre dei.'

11. Deditus, 'consecrated to thy service,' as in 1. 2, 97. 'Debitus' is found in one or two copies, but is scarcely justified by the 'Debitae nymphis opifex coronae,' Hor. Od. 3. 27, 30, which Scaliger quotes in its favour. In these lines the four chief methods of learning the future among the Romans are set forth, viz. 'aves,' 'sortes,' 'exta,' 'Sibyllae (libri).'

12. Fati, better taken with 'provida' than 'quid:' cp. Ov. M. 12. 18 'veri providus augur.'

13. Sortes, sometimes applied to the responses of the Sibyl, as in v. 19 and Virg. Ae. 6. 72: but as these are mentioned in the next line but one, it is better to confine 'sortes' to the method of ascertaining future events by lots thrown into the 'sitella' or urn, practised in the temples especially of Praeneste and Caere; see on 1. 3, 11.

14. Lubrica, i. e. quickly changing, and therefore difficult to apprehend.

Notis, used as by Ov. M. 7. 600 'Fibra quoque aegra notas veri monitusque deorum Perdiderat.'

15. Est. Lachmann, following many early MSS., omits the 'est,' which however seems much to be needed here, and is adopted by Dissen from many later copies. Its insertion never offends against euphony when the penultimate word ends with either of the short vowels *a* or *e*: below, v. 49, we have 'Lavini est.'

16. Senis pedibus, i. e. in the hexameter metre. The oracles that were collected after the burning of the Capitol were written in Greek, and were acrostics: see Cic. de Div. 2. 54. The earlier ones were probably written on palm-leaves, the later on papyrus; hence 'chartae' v. 17.

18. Quod is in most MSS., as 3. 4, 50: changed by several editors into 'quid.'

19. Haec, not the Cumaean Sibyl, of whom Virgil speaks: more probably an earlier response given to Aeneas before sailing from Asia Minor,—perhaps, as Dissen supposes, by the Sibyl of Erythrae in Ionia.

21. Credebat must not be taken with 'postquam,' but independently, as the beginning of the digression.

Cum is perhaps joined with the subjunctive here, as denoting not only the time but the grounds of Aeneas' despair. Tibullus in his antiquarian spirit seizes every occasion of referring to the primitive history of Rome.

22. 'Ardentem' is to be supplied before Ilion from ardentes.

23. Firmaverat, i. e. with ditch and palisade. Several MSS. have 'formaverat' = 'built,' not 'designed;' while Muretus suggests 'fundaverat.' Cp. Prop. 4. 8 (3. 9), 50 'Celsaque Romanis decerpta Palatia tauris Ordiar, et caeso moenia firma Remo.'

Sed tum pascebant herbosa Palatia vaccae,
  Et stabant humiles in Jovis arce casae.
Lacte madens illic suberat Pan ilicis umbrae,
  Et facta agresti lignea falce Pales;
Pendebatque vagi pastoris in arbore votum,
  Garrula silvestri fistula sacra deo,
Fistula, cui semper decrescit arundinis ordo,
  Nam calamus cera jungitur usque minor.
At qua Velabri regio patet, ire solebat
  Exiguus pulsa per vada linter aqua.
Illa saepe gregis diti placitura magistro
  Ad juvenem festa est vecta puella die,
Cum qua fecundi redierunt munera ruris,
  Caseus et niveae candidus agnus ovis.)
Impiger Aenea, volitantis frater Amoris,
  Troica qui profugis sacra vehis ratibus,
Jam tibi Laurentes assignat Jupiter agros;
  Jam vocat errantes hospita terra Lares.
Illic sanctus eris, cum te veneranda Numici

25. Pascebant: this is perhaps the only place where the active is used for the deponent 'pascebantur;' see Professor Conington on Virg. G. 3. 143 (where 'pascunt' should be read).

27. Pan, like 'Pales' in the next line, for the statue of the god, who, like other woodland deities, was presented with offerings of milk. Cp. Hor. Ep. 2. 1, 143 'Silvanum lacte piabant.'

Ilicis. The 'ilex' was to Pan what the laurel was to Phoebus, or the myrtle to Venus.

28. Facta, 'carved out of wood by the rustic knife,' as in Prop. 5 (4). 2, 59 'Stipes acernus eram properanti falce dolatus;' cp. Hor. S. 1. 8, 2 'Cum faber incertus scamnum faceretne Priapum.'

29. Vagi, 'roving,' and therefore having no fixed sanctuary where to offer his vows.

Votum, for the thing offered, as in Prop. 5 (4). 3, 17 'Omnibus heu portis pendent mea noxia vota.'

31. Semper, like 'usque' in the next line, 'continually diminishing,' 'small by degrees.' Cp. Virg. E. 2. 36 'disparibus septem compacta cicutis Fistula.'

33. Velabri, the level ground between the Palatine, Aventine, and the Tiber, originally a marsh, till drained by the Cloaca Maxima. The word has been derived from 'vehere,' or 'velum,' from the space having been traversed by boats. Cp. Prop. 5 (4). 9, 5 foll. 'Qua Velabra suo stagnabant flumine, quaque Nauta per urbanas velificabat aquas.'

35. Diti: Muretus' emendation of 'ditis' (MSS.), the 's' having been repeated from 'gregis.'

Placitura, to gratify the request of her lover, 'juvenem' referring to the same subject as 'magistro.' Cp. v. 51 'Marti placitura.'

38. Niveae, white sheep being most valued; cp. Virg. E. 2. 20 'Quam dives pecoris nivei quam lactis abundans,' where 'nivei' should perhaps be taken with 'pecoris.' See 1. 10, 10 note. Here ends the somewhat awkward parenthesis, in which Tibullus paints the contrast between the simplicity of ancient and the grandeur of modern Rome, as predicted by the Sibyl in the coming lines.

41. Laurentes, the first settlement of Aeneas between Ostia and Lavinium: so Virgil calls his camp 'Laurentia castra' Ae. 10. 635.

43. Numici: cp. Livy 1. 2; Ov. M. 14. 598–608. Pliny, N. H. 5. § 9,

Unda deum coelo miserit Indigetem.
Ecce super fessas volitat Victoria puppes;
Tandem ad Trojanos diva superba venit.
Ecce mihi lucent Rutulis incendia castris:
Jam tibi praedico, barbare Turne, necem.
Ante oculos Laurens castrum, murusque Lavini est,
Albaque ab Ascanio condita longa duce.
Te quoque jam video, Marti placitura sacerdos
Ilia, Vestales deseruisse focos,
Concubitusque tuos furtim, vittasque jacentes,
Et cupidi ad ripas arma relicta dei.
Carpite nunc, tauri, de septem montibus herbas,
Dum licet; hic magnae jam locus urbis erit.
Roma, tuum nomen terris fatale regendis,
Qua sua de coelo prospicit arva Ceres,
Quaque patent ortus, et qua fluitantibus undis
Solis anhelantes abluit amnis equos.
Troja quidem tum se mirabitur, et sibi dicet
Vos bene tam longa consuluisse via.
Vera cano; sic usque sacras innoxia laurus

mentions the 'Lucus Jovis indigetis,' under which title Aeneas was worshipped, as situated on the banks of the Numicius, which flows between Lavinium and Ardea.

44. Coelo, dative, as often in the poets, = 'ad coelum,' not to be taken with 'indigetem' as an ablative.

47. Mihi, dativus ethicus, 'I see them blaze.'

Incendia, not of the attempts by the Rutulians to fire the Trojan fleet spoken of in Virg. Ae. 9. 68 foll., which would not suit with the next line or the general drift of the prophecy. More probably the words refer to the burning of the camp of Turnus, not spoken of by Virgil.

53. Tuos furtim. This use of the adverb for the adjective is more Greek than Latin, = τὰς λάθρα συνουσίας, as Orelli says. Similarly Virgil uses 'super,' Ae. 3. 489 'O mihi sola mei super Astyanactis imago.' Usually the licence is confined to adverbs of time and space, as in 'populum late regem' Virg. Ae. 1. 21, 'omnes circa populi,' or 'iterum consul,' in Livy. There is no ground for Voss's conjecture here of 'datos' for 'tuos.'

Vittas, the symbol of purity, well represented here as dropt on the ground and neglected.

57. Fatale regendis, 'destined to rule the lands.' Cicero has 'annus fatalis ad interitum hujus urbis' Cat. 3. 4, 9, the prosaic form of a similar phrase. The next line simply means, Over all the cultivated world from east to west.

59. For fluitantibus, which seemed a meagre epithet, Voss gratuitously suggested 'rutilantibus.' Mark the alliteration in the next line.

60. Amnis, Homer's ἀκεανοῖο ῥοαὶ, and ποταμοῖο ῥέεθρα ἀκεανοῦ. Cp. Virg. G. 4. 233 'Pleias et oceani spretos pede repulit amnes.'

61. Mirabitur, i.e. pride herself in her more illustrious child, viz. Rome.

63. Sic, sc. 'ut vera cecini,' so sure as I am a virgin-prophetess,' according to the well-known use of 'sic' in adjurations. Laurel-leaves were supposed to convey inspiration to prophets and poets; cp. Juv. 7. 18 'laurumque momordit.' Lycophron calls Cassandra δαφνηφάγος. See Bentley on Hor. Od. 3. 30, 15.

Vescar, et aeternum sit mihi virginitas.
Haec cecinit vates, et te sibi, Phoebe, vocavit,
Jactavit fusas et caput ante comas.
Quidquid Amalthea, quidquid Marpessia dixit
Herophile, Phoeto Graiaque quod monuit,
Quasque Aniena sacras Tiburs per flumina sortes
Portarit, sicco pertuleritque sinu:
(Hae fore dixerunt belli mala signa cometen,
Multus ut in terras deplueretque lapis:
Atque tubas, atque arma ferunt crepitantia coelo
Audita, et lucos praecinuisse fugam:

64. Vescar, governing the accusative: compare Lucretius' usage of 'fruor,' 'fungor,' 'potior,' 'utor,' with the same case.

66. Jactavit, 'and tossed the locks that showered o'er her forehead,' after the manner of prophetesses. Cp. Virg. Ae. 6. 48 'Non comptae mansere comae.' The hair on the forehead was called 'capronae' ('a capite pronae'). Orelli quotes from Lucilius, 'Aptari ('jactari' Huschke) caput atque comas fluitare capronas, Altas, frontibus immissas, ut mos fuit illis.'

67, 68. Quidquid. The apodosis lies in 'Haec fuerant olim' v. 79. The false and unfavourable predictions given by other Sibyls are here contrasted with those of the genuine or Cumaean Sibyl spoken of in v. 15. Lactantius, 1. 6, 10, quotes a statement of Varro's to the effect that there were ten Sibyls, the seventh of which was named Amaltheia, whom he identifies with the prophetess of Cumae, representing her as the seller of the oracles to Tarquinius Priscus. But Tibullus seems to distinguish the Cumaean Sibyl who favoured Aeneas, and still favours Rome, from the others mentioned here, who only prophesied evil things.

Marpessia, another Sibyl, whom Lactantius mentions as being born at Mermessus in the Troad (another way, it would seem, of pronouncing 'Marpessus;' cp. Pass. 10. 12, where the Sibyl says of herself, *πατρὶς δέ μοι ἐστὶν ἐρυθρὴ Μάρπησσος*). Dissen and Lachmann take 'Herophile' with 'Marpessia,' since they abandoned the reading 'Phoebo grataque' in favour of 'Phoeto Graiaque,' *Φυτώ* being, according to Suidas, the Sibyl of Samos, whither the Roman senate sent sometimes to consult the oracles: see Tac. Ann. 6. 12. Scaliger reads with most MSS. 'Herophile Phoebo grata quod (Al. 'que') admonuit,' making Phoebus approve predictions unfavourable to Rome. On the confusion of 'graius' and 'gratus' in MSS. see on Catull. 64 (66). 58.

69. Aniena, 'whatever sacred oracles the Sibyl of Tibur may have kept and carried dry in her bosom amid the stream of Anio.' Lactantius, in his list referred to above, has 'decimam Tiburtem, nomine Albuneam, quae Tiburi colatur ut dea juxta ripas amnis Anienis, cujus in gurgite simulacrum ejus inventum esse dicitur tenens in manu librum, cujus sortes senatus in Capitolium transtulerit.' Scaliger reads 'Albuna' (a doubtful form of 'Albunea'). The MSS. have 'Albana sacras Tiberis.' 'Aniena Tiburs' is the correction of the Italian scholars.

71. Cometen. Tibullus is doubtless thinking of the portents believed to have happened about the time of the civil wars, and Caesar's death. Cp. Lucan 1. 524; Virg. G. 1. 466; Ov. M. 15. 782 foll.

72. Deplueretque: the construction is '[fore]que ut' etc. The misplacement of 'que' is not uncommon in Tibullus: see 1. 3, 38 and 54; 1. 10, 54; and in this Elegy, vv. 22 and 86.

Lapis, singular for plural. Cp. 1. 3, 28 'multa tabella:' 2. 3, 42 'Ut multa innumera jugera pascat ove.'

73. Atque .. atque, a more grave and emphatic form of connection than 'et .. et.' See Virg. E. 5. 23 'Atque deos atque astra vocat crudelia mater;' cp. Id. G. 4. 463.

74. Lucos, 'voices from the groves foretold defeat.' Cp. Virg. G. 1. 476. It is better (as Dissen remarks) to make 'lucos' the only subject before 'praecinuisse,' 'tubas atque arma' forming a separate clause with 'audita' (sc. 'esse').

Ipsum etiam Solem defectum lumine vidit
  Jungere pallentes nubilus annus equos,
Et simulacra deum lacrimas fudisse tepentes,
  Fataque vocales praemonuisse boves,)
Haec fuerant olim. Sed tu jam mitis, Apollo,
  Prodigia indomitis merge sub aequoribus;
Et succensa sacris crepitet bene laurea flammis,
  Omine quo felix et sacer annus erit.
Laurus ubi bona signa dedit, gaudete, coloni;
  Distendet spicis horrea plena Ceres;
Oblitus et musto feriet pede rusticus uvas,
  Dolia dum magni deficiantque lacus.
At madidus Baccho sua festa Palilia pastor
  Concinet; a stabulis tum procul este lupi.
Ille levis stipulae sollemnes potus acervos
  Accendet, flammas transilietque sacras;

76. Annus. Both Pliny and Plutarch speak of the year 710 A.U.C. as being marked throughout by a diminished light of the sun after the eclipse which then took place. See Pliny N. H. 2. 30 'totius paene anni pallore continuo.'

77. Fudisse, sc. 'annus vidit:' or better perhaps supply 'ferunt' from v. 73. Cp. Virg. G. 1. 480 'maestum illacrimat templis ebur.'

78. Vocales, 'with human speech,' as in Ov. M. 13. 716 'Vocalemque sua terram Dodonida quercu.'

79. Fuerant, 'long past and gone:' so Lachmann with most MSS.: some have 'fuerunt,' while there is much to be said for the conjecture 'fuerint,' a similar use of the perfect subjunctive in an optative sense to Virgil's 'Hac Trojana tenus fuerit Fortuna secuta' Ae. 6. 62.

Jam mitis, as in Virg. Ae. 12. 179 'Jam melior, jam, Diva, precor.' In resentment at Caesar's death, Apollo, contrary to his usual benignity, had caused or permitted these portents.

80. Sub aequoribus. It was the practice to drown all prodigies and monstrous births, that no one might be polluted by contact with them, and that all evil results might be extinguished together with their supposed cause.

81. Laurea. The crackling of laurel in the fire was always considered a favourable omen; also that of saffron, as in Ov. Fast. 1. 76 'Et sonet accensis spica Cilissa focis:'. Ib. v. 344; see also Prop. 3. 24. 2 (2. 28, 36).

83. Ubi (MSS.) makes good sense: 'soon as the laurel has sent forth its kindly omens,' etc. 'Uti,' which some would substitute,' is rarely, if ever, used in exclamations: while Heinsius' ingenious conjecture 'io' can hardly be made out of the MSS.

84. Distendet, as in Virg. G. 4. 164; Ae. 1. 433 'liquido distendunt nectare cellas.' The three chief kinds of rural wealth —corn, vines, and cattle—are successively set forth in these lines.

85. Oblitus et musto, designed to express the abundance of the produce.

86. For the meaning of lacus and dolia Dissen adduces a passage from Cato de Re Rust. c. 113 'De lacu quamprimum vinum in dolia indito. Post dies XL diffundito in amphoras.'

Deficiant (MSS.). Many texts have 'deficient;' but 'dum' (='until') is more often used with the subjunctive or present indicative than with the future; cp. 1. 9, 62 'Dum rota Luciferi provocet orta diem.'

87. Baccho, i.e. what Ovid calls 'sapa,' wine boiled down to a third of its quantity.

Sua, 'his special festival.' See Ov. Fast. 4. 723 foll. for a detailed account of the 'Palilia.'

90. Transiliet. Cp. Prop. 5 (4). 4. 77

Et fetus matrona dabit, natusque parenti
Oscula comprensis auribus eripiet:
Nec taedebit avum parvo advigilare nepoti,
Balbaque cum puero dicere verba senem.
Tunc operata deo pubes discumbet in herba,
Arboris antiquae qua levis umbra cadit;
Aut e veste sua tendent umbracula sertis
Vincta, coronatus stabit et ante calix.
At sibi quisque dapes et festas extruet alte
Caespitibus mensas, caespitibusque torum.
Ingeret hic potus juvenis maledicta puellae,
Postmodo quae votis irrita facta velit:
Nam ferus ille suae plorabit sobrius idem,
Et se jurabit mente fuisse mala.
Pace tua pereant arcus, pereantque sagittae,
Phoebe, modo in terris erret inermis Amor.
Ars bona; sed postquam sumpsit sibi tela Cupido
Heu, heu, quam multis ars dedit illa malum!
Et mihi praecipue; jaceo cum saucius annum,
Et faveo morbo, cum juvat ipse dolor,

'Cumque super raros foeni flammantis acervos Trajicit immundos ebria turba pedes.' This practice, as Mr. Keightley remarks, is kept up still in parts of Ireland and Scotland. It seems that both sheep and shepherds were made to 'pass through the fire,' under the notion of their being purified by the smoke.

92. Comprensis. The Greeks had a particular name (χύτρα) for the kiss which was given by a person holding the ears of the other as by handles. A line is quoted from Eunicus (an old Comic poet) λαβοῦσα τῶν ὤτων φίλησον τὴν χύτραν.

96. Antiquae, old, and therefore having more spreading foliage.

Levis umbra is either the 'glancing wavy shade,' or 'airy,' not close and oppressive from the boughs being low, and too near the heads of those reclining under it.

97. Veste: cp. Ov. Fast. 3. 529 foll. (at the festival of Anna Perenna) 'Pars ubi pro rigidis calamos statuere columnis, Desuper extentas imposuere togas.'

103. Suae, to be taken with 'ferus,' 'he so cruel to his love.' There is but slender authority for the construction of a dative with 'plorare,' which Wunderlich urges here.

104. Mente mala, 'of unsound mind,' not in his senses, a regular formula of apology. Cp. Ov. Amor. 2. 8, 9 'Quid quod in ancilla si quis delinquere posset, Illum ego contendi mente carere bona?'

105. Pace tua. The poet asks excuse for his wish from Phoebus, who was usually represented as carrying bow and arrows himself. Tibullus, somewhat abruptly, turns to the subject of his own unhappy loves.

109, 110. Mihi. Orelli and others place a colon after 'praecipue,' joining 'mihi' with 'multis' after 'dedit malum.' Lachmann would have no stop here, but would take 'mihi' with the following words, making 'juvat' govern the dative.

110. Faveo. One MS. has 'foveo;' but the former is the stronger phrase, and is supported by the analogy of 'suo favet ille dolori' Ov. Amor. 2. 5, 11.

Cum (MSS.). 'Tam' and 'dum' are mere conjectures. The meaning is, 'since I find pleasure even in the pangs of love, I am ever singing of Nemesis,' though now I fain would celebrate Messalinus.

Usque cano Nemesim, sine qua versus mihi nullus
Verba potest, justos aut reperire pedes.
At tu, nam divum servat tutela poetas,
Praemoneo, vati parce, puella, sacro,
Ut Messalinum celebrem, cum praemia belli
Ante suos currus oppida victa feret,
Ipse gerens laurus; lauro devinctus agresti
Miles, Io, magna voce, triumphe! canet.
Tum Messala meus pia det spectacula turbae,
Et plaudat curru praetereunte pater.
Annue; sic tibi sint intonsi, Phoebe, capilli,
Sic tua perpetuo sit tibi casta soror.

XVIII.

LIB. II. EL. 6.

AEMILIUS MACER of Verona (the author of certain works mentioned by Ovid, Tr. 4. 10, 43) having joined some military expedition, Tibullus, as his friend, professes himself desirous of accompanying him, to see whether in this way he could soothe the anxieties of love. But he finds his resolution fail him, as it often had done before in similar cases. He will continue to court Nemesis under the hope of her returning his affection; and adjures her by the memory of her sister, who while quite young had been killed through a fall from a window, not to refuse his solicitations, backed as they will be by the intercession of that sister's ghost.

CASTRA Macer sequitur; tenero quid fiet Amori?
Sit comes, et collo fortiter arma gerat?
Et, seu longa virum terrae via, seu vaga ducent

111. Nemesim, the poet's second love: Ov. Amor. 3. 9, 31, 32 'Sic Nemesis longum, sic Delia nomen habebunt, Altera cura recens, altera primus amor.'

116. Oppida. Representations of captured towns were carried in the triumphal procession of the successful general. See Ov. Ars Am. 1. 219 'Atque aliqua ex illis cum regum nomina quaeret, Quae loca, qui montes, quaeve ferantur aquae.' Cp. Hor. Ep. 2. 1, 193 'Captivum portatur ebur, captiva Corinthus' (unless this means only the spoils of Corinth).

120. Et .. pater explains the 'pia det spectacula,' 'shew to the crowd his affection for his son by clapping as the chariot goes by.'

122. Sic, 'on this condition'—if thou grant me my wish, then mayest thou be ever blessed with youth:' see on v. 63.

1. Fiet .. Amori. There is no need of reading 'Amore,' as Huschke proposes, or taking 'Amori' for the archaic form of the ablative; though 'fieri' is more often joined with the ablative, yet Ovid, Ars Am. 1. 536,

Aequora, cum telis ad latus ire volet?
Ure, puer, quaeso, tua qui ferus otia liquit,
Atque iterum erronem sub tua signa voca.
Quod si militibus parces, erit hic quoque miles,
Ipse levem galéa qui sibi portet aquam.
Castra peto, valeatque Venus, valeantque puellae;
Et mihi sunt vires, et mihi facta tuba est.
Magna loquor; sed magnifice mihi magna locuto
Excutiunt clausae fortia verba fores.
Juravi quoties rediturum ad limina nunquam!
Cum bene juravi, pes tamen ipse redit.
Acer Amor, fractas utinam, tua tela, sagittas,
Si licet, exstinctas adspiciamque faces!
Tu miserum torques, tu me mihi dira precari
Cogis, et insana mente nefanda loqui.
Jam mala finissem leto, sed credula vitam
Spes fovet, et fore cras semper ait melius.

has 'Perfidus ille abiit: quid mihi fiet? ait.' Cp. Plaut. Most. 3. 2, 88. Similarly Cicero uses the active, Caecin. 11. 30 'Quid tu huic homini facias?' Aemilius Macer seems to have been driven to war by the same misfortunes in love as had befallen Tibullus. The meaning of the following lines is, Will the cares of love continue to haunt the warrior in the camp? will they adhere as closely to him as a companion in arms?

5. Ure, i. e. torture him (like a runaway slave) for his desertion.

Puer. The poet bids Cupid bring Macer back again into his service, as the God of Love cannot follow him to the wars: the service of the latter is a peaceful one ('otia').

7, 8. Parces, if I see thou sparest soldiers, then I too shall become a soldier, aye even of the humblest rank, if so I may avoid the tyranny of love.

Ipse, i. e. not having a servant to do it.

Levem, 'common,' 'easily got,' = 'vilissima rerum,' as Horace (S. 1. 5, 88) calls it.

Portet. The reading 'potet' was probably only introduced from the parallel passage in Prop. 4. 11 (3. 12), 8 'Potabis galea fessus Araxis aquam.'

10. Facta tuba est. Muretus reads 'grata,' 'quae in veterum librorum discrepantia probabilior visa est.' All modern texts however have 'facta.' Does it mean that even if he have not strength to fight, he can still serve among the 'cornicines tubicinesque' of the army? or that war and all belonging to it 'is suited' to him in his present state?

11. Magnifice, a word common in Plautus and Terence, but rare in the classic poets.

12. Excutiunt, 'dash to the ground (or 'empty of their force') my boastful words,' i. e. make it impossible for me to carry out my resolutions of departure. Heyne aptly quotes Cic. pro Sull. c. 8 'Excutient tibi istam verborum jactationem.'

13. Rediturum. It is remarked that the pronoun is particularly often omitted after the verb 'jurare.'

Limina, (as 'fores' in v. 12,) sc. 'Nemesis.' Cp. Hor. Epod. 11. 19–24.

16. Si licet. Many MSS. have 'Scilicet;' Muretus, followed by Dissen and Lachmann, on the authority of one copy, reads 'si licet,' i. e. 'fain would I see, if I might,' thus softening the seeming profanity of the wish. Compare 'pace tua' in the parallel passage, 5, 105 foll.

19. Sed, = 'nisi,' a usage found mostly in poetry. Cp. Ov. Ars Am. 3. 43 'Nunc quoque nescirent: sed me Cytherea docere Jussit:' Id. Her. 15. 88 'Et faceres; sed te prima rapina tenet.'

20. This line is found in the best editions according to the order given in the text. Weber however, following Voss, in

Spes alit agricolas, Spes sulcis credit aratis
Semina, quae magno fenore reddat ager:
Haec laqueo volucres, haec captat arundine pisces,
Cum tenues hamos abdidit ante cibus:
Spes etiam valida solatur compede vinctum;
Crura sonant ferro, sed canit inter opus:
Spes facilem Nemesim spondet mihi, sed negat illa.
Hei mihi, ne vincas, dura puella, deam!
Parce, per immatura tuae precor ossa sororis;
Sic bene sub tenera parva quiescat humo.
Illa mihi sancta est, illius dona sepulcro
Et madefacta meis serta feram lacrimis;
Illius ad tumulum fugiam, supplexque sedebo,
Et mea cum muto fata querar cinere.
Non ferét usque suum te propter flere clientem:
Illius ut verbis, sis mihi lenta, veto;
Ne tibi neglecti mittant mala somnia Manes,
Maestaque sopitae stet soror ante torum,
Qualis, ab excelsa praeceps delapsa fenestra,

order to avoid the trisyllabic ending, has 'melius cras fore semper ait.' Ovid might perhaps have written the line so; Tibullus was not so averse to the trisyllabic termination of the pentameter verse as to shrink from it when giving a greater point to an expression: in this single Elegy see vv. 32, 34. One or two MSS. give 'Et semper cras fore ait melius.'

22. Fenore. We should have expected 'cum,' as in Ov. Rem. Am. 174 'Quae tibi cum multo fenore reddat ager.'

25. Vinctum. See an imitation of this passage by Ovid, Ep. ex Pont. 1. 6, 31 'Haec facit ut vivat vinctus quoque compede fossor, Liberaque a ferro crura futura putet;' cp. above, 1. 7, 42. Most Roman farms had a private prison called 'ergastulum' (Juvenal's 'carcer rusticus' 14. 24), the slaves confined in which were employed to cultivate the fields in chains.

28. Vincas: 'defeat not the goddess, relentless maid,' i. e. do not by your obstinacy make Hope succumb in me.

29. Immatura: the epithet which would naturally apply to the whole person is here assigned, in the style of Propertius, to part, = 'per ante diem versam in ossa' (Statius Comm.). Cp. Prop. 5 (4). 11, 17 'Immatura licet, tamen huc non noxia veni.'

30. Sic: see on 5, 122.

Tenera, 'lightly-pressing,' as in Ov. Amor. 2. 16, 6 'Et viret in tenero fertilis herba solo.'

Parva, 'her young form.'

31. Sancta, 'a sacred shade,' the special epithet of the dead: cp. Virg. Ae. 12. 646 'Sancta ad vos anima atque istius inscia culpae Descendam.' Dissen quotes from Cicero (Top. 23) a definition of 'sanctitas' as 'aequitas ad manes.'

33. Fugiam. The image is from a slave taking refuge at an altar from a master's cruelty.

34. Cum muto, 'complain to the dumb ashes of my hapless lot.'

Querar. This verb is used with 'cum' and 'apud,' as well as the dative for the person to whom we address our complaints. Cp. Catull. 99 (101). 4 (who, by the way, with Lucr. uses 'cinis' as a feminine noun) 'Et mutam nequicquam alloquerer cinerem.'

35. Clientem, 'her worshipper:' cp. Hor. Ep. 2. 2, 78 'Rite cliens Bacchi.'

36. Illius ut verbis, 'as if in her words, I bid thee be not obdurate to me.'

39. Qualis, as in 5, 9: see 1. 10, 37 'Illic percussisque genis ustoque capillo Errat ad obscuros pallida turba lacus.'

Venit ad infernos sanguinolenta lacus. 40
Desino, ne dominae luctus renoventur acerbi:
Non ego sum tanti, ploret ut illa semel.

XIX.

LIB. III. EL. 5.

FOR the question as to the genuineness of the six Elegies of this Book, see Introductory Life of Tibullus. This may on the whole be regarded as the best among them, while it also affords a field of comparison with a poem on a similar subject, which is unquestionably by Tibullus, viz. 1. 3. The theme of it is a lament at the premature approach of death, while the poet's friends are enjoying themselves at the Etruscan baths, a deprecation of undeserved punishment from the gods, and an entreaty to his acquaintance that they would propitiate Pluto in his favour.

Vos tenet, Etruscis manat quae fontibus unda,
Unda sub aestivum non adeunda Canem,
Nunc autem sacris Baiarum proxima lymphis,

41. Desino. One or two MSS. are said to give 'Desine' here, making the poet apostrophize himself, as in 1. 8, 7. But all the best texts have 'Desino,' and this passage is always quoted among the few in Latin poets anterior to the reign of Tiberius, where the final 'o' in the present tense of verbs is shortened. In Lucretius, Virgil, and the Odes of Horace, no instance occurs, except in 'scio' and 'nescio,' which like 'puto,' 'volo,' 'rogo,' 'credo,' were enunciated quickly; in Virg. Ae. 9. 296, the Medicean MS. has 'sponde.' In Catullus 'volo' is the only example. In Tibullus, beside this passage, only 'nescio.' In Propertius, besides 'volo' and 'nescio,' we have the 'o' in 'fiado' shortened, 4. 8 (3. 9). 35 'mare findo carina.' In Ovid the instances become somewhat more frequent, and by the time of Statius and Martial the practice has become quite common.

1. Etruscis. Cp. Strabo 5. p. 227 πολλὴ δὲ καὶ τῶν θερμῶν ὑδάτων ἀφθονία κατὰ τὴν Τυρρηνίαν, ἅπερ τῷ πλησίον εἶναι τῆς Ῥώμης οὐχ ἧττον εὐανδρεῖ τῶν ἐν Βαΐαις ἃ διανύμασται πολὺ πάντων μάλιστα. Weber thinks that reference is made by the poet to some springs at Baiae, which, from the old connection of Campania with Etruria, might have got the name of 'Etruscan,' but there is no authority for such a supposition; and 'Tuscae' is applied to the same waters in v. 29, with which compare Pliny, Ep. 5. 6. Most of the Etrurian springs were hot, but Horace notices those of Clusium as cold, Ep. 1. 15, 19.

Fontibus. One MS. has 'montibus.'

3. Autem, a conjunction not found in the certainly genuine poems of Tibullus.

Sacris, dedicated to the Nymphs, or perhaps some deity presiding over health.

Proxima, 'next (in merit) to the waters of Baiae,' a conjecture adopted by Dissen and Haupt. All the MSS. have 'maxima,' which, even if we allow a confusion by the Pseudo-Tibullus between the

Cum se purpureo vere remittit humus:
At mihi Persephone nigram denuntiat horam:
Immerito juveni parce nocere, dea!
Non ego tentavi nulli temeranda virorum
Audax laudandae sacra docere deae;
Nec mea mortiferis infecit pocula sucis
Dextera nec cuiquam trita venena dedit;
Nec nos sacrilegi templis admovimus ignes;
Nec cor sollicitant facta nefanda meum;
Nec nos, insanae meditantes jurgia mentis,
Impia in adversos solvimus ora deos.
Et nondum cani nigros laesere capillos,
Nec venit tardo curva senecta pede.
Natalem primo nostrum videre parentes,
Cum cecidit fato consul uterque pari.

two constructions, 'major lymphis' and 'maxima lympharum,' could scarcely mean 'waters not to be visited in the dog-star's heat, but now in spring-time to be prized above all holy waters of baths,' 'Baiae' being used for all watering-places, though some have tried to restrict its general sense to the private artificial baths in the houses or gardens of the wealthy. Cp. Ov. M. 2. 323, where for 'maximus' two MSS. give 'proximus.'

4. Remittit, 'thaws,' 'relaxes.'

Humus. There is something to be said for the reading of one MS., 'hiems,' like Lucan's 'bruma rigens ac nescia vere remitti' 1. 17. With the text however may be compared 'vere remissus ager' in Ov. Fast. 4. 126.

5. At mihi. The contrast is, 'while ye are enjoying the healthy waters of Etruria, sickness is bringing me near to death.'

Nigram horam, contrasted with the 'purpureo vere' of the preceding line.

7. Virorum. It seems necessary to adopt this emendation of Scaliger's for 'deorum' (MSS.), which makes no sense, and could hardly have ended a line between two others terminating with 'dea' and 'deae.' Cp. 1. 6, 22 'Sacra Bonae maribus non adeunda Deae.'

8. Laudandae, a somewhat flat epithet of the great goddess. Scaliger compares Homer's use of *ἐπαινὴ Περσεφονείη*, but few would now connect that word with *ἐπαινεῖν*. Another breach of taste in this passage is the tedious enumeration of crimes whereof the poet protests his innocence.

10. Trita, 'powdered poisons,' has better authority in its favour than either 'tetra' or 'certa.' Cp. Prop. 3. 8 (2. 17), 14 'Sumere et in nostras trita venena manus,' where many read 'tetra.' We may compare Plato's description in the Phaedo of the *φάρμακον ἐν κύλικι τετριμμένον* brought to Socrates.

11. Sacrilegi, found in better MSS. than 'sacrilegos,' the latter probably having been substituted to agree with 'ignes.' Neither were the MSS. clear about the last word, which Scaliger made out to be 'egros,' on which he built his conjecture, 'Nec nos sacrilegi templis admovimus ergo' = 'we never drew nigh to shrines for sacrilegious ends.' On the reading in the text Ovid, as often in these elegies, throws light in M. 14. 539 'Irrita sacrilega jactas incendia dextra.'

Admovimus, a technical term in sacrifices; see Pers. 2. 75; Virg. Ae. 12. 171.

13. Jurgia mentis, 'non Tibulliana locutio,' as Dissen says, comparing Prop. 1. 3, 18 'expertae jurgia saevitiae;' but see 2. 6, 18 'insana mente nefanda loqui.' 'Nor, brooding o'er the resentments of a frenzied mind, have we ever opened blaspheming lips against the unkind gods.'

16. Tardo pede, 'with halting step,' must be taken as part of the description of old age. Constructed with 'venit,' it would be inconsistent with the preceding verse.

18. Consul uterque, Hirtius and Pansa, who both fell at Mutina in April

Quid fraudare juvat vitem crescentibus uvis,
  Et modo nata mala vellere poma manu?
Parcite, pallentes undas quicumque tenetis,
  Duraque sortiti tertia regna dei.
Elysios olim liceat cognoscere campos,
  Lethaeamque ratem, Cimmeriosque lacus,
Cum mea rugosa pallebunt ora senecta,
  Et referam pueris tempora prisca senex.
Atque utinam vano nequidquam terrear aestu!
  Languent ter quinos sed mea membra dies.
At vobis Tuscae celebrantur numina lymphae,
  Et facilis lenta pellitur unda manu.
Vivite felices, memores et vivite nostri,
  Sive erimus, seu nos fata fuisse velint.
Interea nigras pecudes promittite Diti,
  Et nivei lactis pocula mixta mero.

A.U.C. 711 (B.C. 43). Ovid tells us he was born in the same year, using exactly the same words, Tr. 4. 10, 6. This line conclusively proves Tibullus not to have been the author of this Elegy at all events, as he was born certainly not later than 54 or (according to Dissen) 59 B.C.

19, 20. These two lines have also been closely imitated by Ovid, Amor. 2. 14, 23 'Quid plenam fraudas vitem crescentibus uvis, Pomaque crudeli vellis acerba manu?' Several other instances are adduced by Dissen in his Preface on the Life of Tibullus, p. 27 foll. Some have tried to eject these lines, 15–20, as spurious, but on insufficient grounds.

21. Pallentes undas: cp. 1, 28 'pallida Ditis aqua,' 'dull, lead-coloured waters.' 'Umbras' is a mere conjecture for 'undas' (MSS.).

22. Tertia. As Zeus received the air, and Poseidon the water, the third brother Hades, or Pluto, obtained the realms below.

23. The emphasis is manifestly on olim, = 'not now, but later when' etc.

Cognoscere campos: cp. Prop. 1. 6, 13 'Nec mihi sit tanti doctas cognoscere Athenas:' so 'noscere' Ib. 6, 1. Dissen gives a parallel use of γιγνώσκειν from Pind. Ol. 13. 3 γνόσομαι τὰν ἁβλίαν Κόρινθον.

26. This line is a poor adaptation of a similar thought expressed by Tibullus in 1. 10, 44.

Senex, emphatic, 'having reached old age.'

28. Ter quinos. These exact details of minute facts, like the precise date of his birth above, and others in B. 3, are marks of inferior composition and taste on the part of the poet. Another defect may be noticed in the repetition of the same idea without any attempt to vary it, as we may see in the next lines compared with the beginning of the poem. His friends are enjoying the Tuscan waters while he is racked with fever and thirst.

Sed, but it is no vain fear, for etc.

30. Facilis, 'the yielding water is struck by the swimmer's supple hands.' Cp. Prop. 1. 12, 12 'Alternae facilis cedere lympha manu.'

Lenta: cp. Ov. Her. 19. 48 'Lentaque dimotis brachia jactat aquis.'

32. Fuisse, the well-known euphemism for death, which he shrinks from mentioning. A line is quoted from Pedo Albinovanus in Ob. Maec. 'Cum dicat subita voce "fuisse" tibi.'

33. Interea, i. e. until it be decided whether I am to die.

Pecudes, i. e. as a sort of vicarious sacrifice; Ov. Fast. 6. 162 'Hanc animam vobis pro meliore damus.' For the triple libation of blood, wine, and milk, see Virg. Ae. 5. 77, 78.

XX.

LIB. IV. CARM. 2.

WHETHER this and the following 'Epistolae amatoriae' (as they were very early entitled) are from the pen of Tibullus is uncertain (see Introductory Life); but that they are worthy to have been so, few will be disposed to deny. They relate to the loves of Sulpicia and Cerinthus, of whom so little is known, that it has even been doubted whether these were their real names. It appears from the Letters that Sulpicia was a Roman lady of noble birth, deeply in love with Cerinthus, who was probably a friend of Tibullus, and not equal in rank to Sulpicia, as we gather from 6, 15. In the present sonnet Cerinthus praises the beauty of Sulpicia as she appears dressed for the festival of the Matronalia.

SULPICIA est tibi culta tuis, Mars magne, Kalendis;
Spectatum e coelo, si sapis, ipse veni.
Hoc Venus ignoscet: at tu, violente, caveto,
Ne tibi miranti turpiter arma cadant.
Illius ex oculis, cum vult exurere divos,
Accendit geminas lampadas acer Amor.
Illam, quidquid agit, quoquo vestigia movit,
Componit furtim subsequiturque Decor.
Seu solvit crines, fusis decet esse capillis;

1. Tibi culta, 'adorned in honour of thee:' cp. 6, 3 'tibi se laetissima compsit.'

Kalendis. See Ov. Fast. 3. 170 foll.; Hor. Od. 3. 8, 1. Though the festival, being in honour of Juno Lucina, was celebrated chiefly by married women, it was also the occasion for lovers to present their favourites with presents ('strenae,' the 'étrennes' of a New Year's Day in France). This poem accordingly is supposed by Dissen to have been sent, together with some present, from Cerinthus to Sulpicia.

3. Ignoscet, i. e. because she is so fair. The last syllable is lengthened by the caesura. We have another instance in 1. 10, 13 'trahor et jam.'

4. Turpiter, with 'cadant,' 'in thy gazing awkwardly drop thine arms,' or 'disgracefully,' i. e. to a war-god.

5. We may compare Shakspeare, Romeo and Juliet, Act. 2, Sc. 2:—

'Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.'

8. Furtim, i. e. natural, unstudied, unconscious grace. Heyne quotes an exactly similar use of the word from Quintilian, Inst. Or. 1. 11 'Neque enim gestum oratoris componi ad similitudinem saltationis volo, sed subesse aliquid ex hac exercitatione puerili, unde nos non id agentes furtim decor ille discentibus traditus prosequatur.'

Seu compsit, comptis est veneranda comis.
Urit, seu Tyria voluit procedere palla;
Urit, seu nivea candida veste venit.
Talis in aeterno felix Vertumnus Olympo
Mille habet ornatus, mille decenter habet.
Sola puellarum digna est, cui mollia caris
Vellera det sucis bis madefacta Tyros;
Possideatque, metit quidquid bene olentibus arvis
Cultor odoratae dives Arabs segetis,
Et quascumque niger rubro de litore gemmas
Proximus Eois colligit Indus aquis.
Hanc vos, Pierides, festis cantate Kalendis,
Et testudinea Phoebe superbe lyra.
Hoc sollemne sacrum: multos hoc sumite in annos:
Dignior est vestro nulla puella choro.

10. Veneranda, greater dignity and stateliness being lent to her appearance by well-dressed hair: see Ov. Ars Am. 3. 136 foll.

11. Procedere is the stately gait enhanced by the 'Tyria palla,' as contrasted with the plain 'venit' that follows. Cp. Prop. 1. 2, 1.

13. In aeterno, i.e. 'seat of the immortals;' the force of the epithet is, that none on earth can compare with Sulpicia; she finds a peer in heaven alone.

Felix, fortunate above the rest in every thing becoming him.

Vertumnus: see Prop. 5 (4). 2: the word is the passive or middle participle ('vertomenos') of 'verto,' after the analogy of 'alumnus' from 'alo' etc. = 'the self-changing god.'

16. Bis madefacta. The best robes were dyed first with scarlet and then with purple, hence called 'dibapha,' from the Greek; cp. Hor. Epod. 12. 21 'Muricibus Tyriis iteratae vellera lanae.' Some present of this kind was probably sent by Cerinthus to Sulpicia together with this sonnet.

17. Possideat. The construction is not quite regular: 'quae' must be understood before this verb from 'cui' in v. 15.

19. Gemmas, not (as Weber) 'conchas,' is the reading of nearly all the MSS. Emeralds and other gems besides pearls ('conchae') were found on the shores of the Indian Ocean. Cp. 2. 2, 15 'gemmarum quicquid felicibus Indis Nascitur, Eoi qua maris unda rubet.'

20. Aquis (MSS.). Scaliger plausibly conjectures 'equis:' cp. Prop. 4. 12 (3. 13), 16 'Quos Aurora suis rubra colorat equis.'

23. Hoc sumite. There is much doubt about the reading in the last part of the line. The MSS. give 'hoc sumet,' 'she shall spend,' or (if altered into 'sumat,') 'may she spend, this festival for many a year!' This is unquestionably better than the conjecture 'celebretur,' or than Scaliger's 'consumet' for 'consummet.' Dissen however contends that 'vestro' in the next line requires the subject of the verb to be the Muses and Apollo; and if so, Lachmann's emendation, 'sumite' (sc. 'hoc celebrandum'), has much to recommend it. The Muses are bidden to celebrate the festival of the Kalends of March by singing strains of praise for many a long year in honour of Sulpicia, no maiden being more worthy than her to be sung by such a choir.

XXI.

LIB. IV. CARM. 3.

THIS is a sonnet supposed to be addressed by Sulpicia to Cerinthus, who had gone to the chase with his father. She prays that the wild beasts may not hurt her lover, condemns the madness of hunting, but declares herself ready to encounter its perils for the sake of his society, bids him follow Diana, as in her sport so in her purity, denouncing destruction on any maiden who might become her rival, and implores him to quit the field and return to her arms.

PARCE meo juveni, seu quis bona pascua campi,
  Seu colis umbrosi devia montis, aper;
Nec tibi sit duros acuisse in proelia dentes:
  Incolumem custos hunc mihi servet Amor.
Sed procul abducit venandi Delia cura:
  O pereant silvae, deficiantque canes!
Quis furor est, quae mens, densos indagine colles
  Claudentem teneras laedere velle manus?
Quidve juvat furtim latebras intrare ferarum,
  Candidaque hamatis crura notare rubis?
Sed tamen, ut tecum liceat, Cerinthe, vagari,

3. Nec tibi sit, 'mayest thou not care—or, mayest thou not be suffered (i. e. by 'Amor custos' of v. 4)—to whet thy cruel tusks for the contest.' We have a somewhat similar usage, common to Greek and Latin, of the verb substantive in 1. 6, 24 'Tum mihi non oculis sit timuisse meis:' cp. Virg. E. 10. 46 'nec sit mihi credere tantum.' See Prop. 4 (3). 2, 41.

In proelia. There was an old reading 'in pectora,' unsupported however by any good authority; and, as Voss well remarks, the boar is represented usually as attacking the side rather than the front of his adversary.

5. Sed, used by way of pathos, as often in the poets, 'but alas!'

Cura, ablative; 'Diana tempts him away by love of the chase.' Scaliger would read 'devia cura:' but see v. 19.

7. Quae mens, 'what can you be thinking of?' This use of 'mens' standing by itself is hardly supported by what Dissen quotes as parallel passages, Ov. M. 5. 14 'Quae te, germane, furentem Mens agit in facinus,' and Virg. Ae. 2. 519. See Bentley on Hor. Ep. 1. 2, 60. Dousa proposes 'demens.'

Colles . . claudentem. We should have expected 'saltus,' as in Virg. Ae. 4. 121 'saltusque indagine cingunt:' but the 'densos colles' may mean the 'wooded hollows in the hills,' which formed the lurking-places of the boar. These the hunters blocked up with nets and other obstructions. We have a similar use of 'claudere' in Virg. E. 6. 56 'nemorum jam claudite saltus.'

11. Ut, 'on condition that,' 'if only I may roam with you.'

Ipsa ego per montes retia torta feram,
Ipsa ego velocis quaeram vestigia cervi,
Et demam celeri ferrea vincla cani.
Tum mihi, tum placeant silvae, si, lux mea, tecum
Arguar ante ipsas concubuisse plagas.
Tum veniat licet ad casses, illaesus abibit,
Ne Veneris cupidae gaudia turbet, aper.
Nunc sine me sit nulla Venus, sed lege Dianae,
Caste puer, casta retia tange manu;
Et quaecumque meo furtim subrepit amori,
Incidat in saevas diripienda feras.
At tu venandi studium concede parenti,
Et celer in nostros ipse recurre sinus.

XXII.

LIB. IV. CARM. 4.

A PRAYER to Phoebus for the deliverance of Sulpicia from a dangerous sickness. After invoking the healing aid of the god, the poet bids Cerinthus lay aside his fears, because lovers are under divine protection, and reserve his tears for the time, if ever it should come, when Sulpicia should grow cold and harsh toward him. In return for her recovery, the united thanksgiving of both the lovers will be rendered to Apollo, who will accept their splendid offerings, and be congratulated and envied by the rest of the gods.

Huc ades et tenerae morbos expelle puellae,
Huc ades, intonsa Phoebe superbe coma.

14. Celeri . . cani sounds somewhat monotonous after 'velocis cervi.'

Ferrea may help to mark the hound's impetuosity requiring an iron chain to curb it.

Vincla, 'the leash:' cp. Ov. M. 8. 331 'Vincula pars adimunt canibus.'

21. Subrepit (MSS.), not, as Weber, 'subrepet,' 'steals into the place of the love which is mine.' See a similar use of the verb in Catull. 75 (77). 3.

23. Parenti. It is uncertain whether the father of Sulpicia or of Cerinthus be here meant. The grammar however would seem to indicate the latter.

24. Cp. Ov. Her. 15. 95 'Huc ades inque sinus, formose, relabere nostros.'

2. Superbe coma: cp. 2, 22 'superbe lyra.' Apollo is characterised here by his flowing hair as the sign of youthful beauty, and as being thus all the more disposed to save the fair Sulpicia from having her charms marred by disease. Cp. 1. 4, 37 'Solis aeterna est Phoebo Bacchoque juventa: Nam decet intonsus crinis utrumque deum.'

Crede mihi, propera, nec te jam, Phoebe, pigebit
Formosae medicas applicuisse manus.
Effice, ne macies pallentes occupet artus,
Neu notet informis candida membra color;
Et quodcumque mali est, et quidquid triste timemus,
In pelagus rapidis evehat amnis aquis.
Sancte, veni, tecumque feras, quicumque sapores,
Quicumque et cantus corpora fessa levant;
Neu juvenem torque, metuit qui fata puellae,
Votaque pro domina vix numeranda facit;
Interdum vovet, interdum, quod langueat illa,
Dicit in aeternos aspera verba deos.
Pone metum, Cerinthe; deus non laedit amantes.
Tu modo semper ama, salva puella tibi est.
Nil opus est fletu; lacrimis erit aptius uti,
Si quando fuerit tristior illa tibi.
At nunc tota tua est; te solum candida secum
Cogitat, et frustra credula turba sedet.
Phoebe, fave; laus magna tibi tribuetur in uno
Corpore servato restituisse duos.

3. Jam, = ἤδη, with 'applicuisse,' 'at once to lay thy healing hands,' ere it be too late.

6. Candida. The MSS. give 'pallida,' involving an inadmissible repetition after 'pallentes artus.' Heyne reads 'candida,' from the Roman edition of 1475: cp. 3, 10 'Candidaque hamatis crura notare rubis.' As Dissen remarks, we should have expected some epithet like 'aegra' to harmonize with the 'pallentes' of the preceding line. Could the poet have written 'tabida,' which does not depart widely from 'palida' as in some MSS.?

8. Evehat, 'carry out to sea.' Heinsius changed 'evehat' into 'devehat,' as in Ov. Ars Am. 3. 386; cp. Fast. 6. 227. The practice of throwing 'piacula' or refuse into running water by way of removing pollution is well known.

9. Sapores, 'healing juices,' χυλοί, as in Virg. G. 4. 267 'gallae admiscere saporem:' cp. 1. 7, 35 'jucundos sapores,' of the juice of the grape. A few MSS. have 'sopores;' but is 'sopor' ever used in the plural?

10. Fessa, 'sick;' so Hor. Carm. Saec. 63 'Qui salutari levat arte fessos Corporis artus:' cp. 11, 2 'Quod mea nunc vexat corpora fessa calor.'

11. Puellae, dative after 'metuit,' as in Virg. Ae. 10. 94 'Tum decuit metuisse tuis.'

18. Tristior, 'angry with, unkind to you,' as in Prop. 1. 6, 10 'illa minatur, Quae solet ingrato tristis amica viro.' The comparative means either 'at all harsh,' or 'harsh rather than what she is now,' i. e. kind. There is a sort of attraction too between it and 'aptius.'

19. Candida, not 'the fair one,' but to be taken with 'cogitat' in an adverbial sense = 'sincerely in her heart thinks of you alone.'

20. Sedet is best taken for 'assidet:' fond admirers 'wait at her side,' or 'sit at her door,' fancying they have her affections: cp. Prop. 2. 6, 1–4.

21, 22. In uno .. duos. Ovid has imitated this sentiment several times, e. g. Amor. 2. 13, 15 'Huc adhibe vultus et in uno parce duobus:' so M. 11. 388 'animasque duas ut servet in una.'

22. Restituisse. The infinitive may be here used, as frequently in Lucretius, for a substantive in the nominative before

Jam celeber, jam lautus eris, cum debita reddet
Certatim sanctis laetus uterque focis.
Tum te felicem dicet pia turba deorum,
Optabunt artes et sibi quisque tuas.

XXIII.

LIB. IV. CARM. 13.

THE thirteenth line of this sonnet shews it to be the production of Tibullus, of whose genius it is unquestionably worthy. It may have been found among his papers after his death, and thus, though perhaps written early, was placed at the end of the poems ascribed to him. Whether it was addressed to Glycera (as Dissen thinks), there seem but slight grounds for determining. The subject of it is the poet's defence of himself against the charge of fickleness, and his promise of continued devotion to his only love, however imperious she may prove when thus assured of his affection.

NULLA tuum nobis subducet femina lectum;
Hoc primum juncta est foedere nostra Venus.
Tu mihi sola places, nec jam te praeter in urbe
Formosa est oculis ulla puella meis.
Atque utinam possis uni mihi bella videri!
Displiceas aliis! sic ego tutus ero.
Nil opus invidia est; procul absit gloria vulgi;

'tribuetur,' or better perhaps as a poetic usage for the prose expression, 'inter laudes dicetur te restituisse.' Cp. Pers. 1. 86 'doctas posuisse figuras Laudatur.'

23. Lautus, 'splendidly worshipped.' I prefer this conjecture of Haupt's to the common reading 'laetus,' or Heyne's 'clarus.'

Debita, 'perform their promised vows.'

24. Laetus, as Heyne remarks, is the natural epithet on these occasions, referring to the V. S. L. M. often seen in monuments, = 'vota solvimus laeti monumenta.' Cp. Virg. Ae. 5. 236 'Laetus .. voti reus.'

1. Nobis. Some old editors have 'titulis:' 'no maiden by attractions of birth shall steal the love that is yours;' but all the MSS. agree in 'nobis.'

Lectum subducet: cp. Soph. El. 114 *αἱ τὰς εὐνὰς ὑποκλεπτομένους (δρᾶτε)*; Prop. 1. 8, 45 'certos subducit amores.'

3. Tu mihi sola places, a regular formula of affection, as Ov. Ars Am. 1. 42 'Elige cui dicas, tu mihi sola places.' Most MSS. have 'modo' for 'mihi,' an error which Heyne attributes to an abbreviated form (m̄) of writing 'mihi.'

Nec jam, 'no longer,' however it may have been once.

7. Gloria vulgi may mean either 'the vanity of common souls,' or 'fame among the herd' i. e. for possessing the love of one so beautiful. In the former case it is opposed to 'qui sapit,' in the other to 'in tacito sinu.' Dissen without reason (I think) pronounces unhesitatingly for the latter interpretation.

Qui sapit, in tacito gaudeat ille sinu.
Sic ego secretis possum bene vivere silvis,
Qua nulla humano sit via trita pede.
Tu mihi curarum requies, tu nocte vel atra
Lumen, et in solis tu mihi turba locis.
Nunc licet e coelo mittatur amica Tibullo,
Mittetur frustra, deficietque Venus:
Haec tibi sancta tuae Junonis numina juro,
Quae sola ante alios est mihi magna deos.
Quid facio demens? heu, heu, mea pignora cedo.
Juravi stulte; proderat iste timor.
Nunc tu fortis eris, nunc tu me audacius ures:
Hoc peperit misero garrula lingua malum.
Jam faciam quodcumque voles, tuus usque manebo,
Nec fugiam notae servitium dominae;
Sed Veneris sanctae considam vinctus ad aras;
Haec notat injustos, supplicibusque favet.

9. Sic, i. e. because I do not want to be envied by the crowd. There are few, if any, passages in all Latin poetry, where the spiritual influences of love are set forth with such purity and beauty as in the following lines.

14. Deficiet, i. e. will fail to detach my heart from you.

15, 16. Tuae Junonis. Juno was the patron-goddess of women, as the Genius was of men. Females swore by Juno after the formula 'Junonem meam iratam habeam;' see 3. 6, 48 'Etsi perque suos fallax juravit ocellos Junonemque suam perque suam Venerem.' The poet calls Juno to witness his promise, representing her, in order to please his mistress, as the greatest of divinities in his sight.

16. Mihi. 'Tibi,' which some read, would spoil the force of the line.

17, 18. Pignora .. timor. The poet checks himself: 'mad am I to resign my pledge.' As long as Glycera (if it be she) doubted of the poet's affection and fidelity, she would seek to win it by kindness. Once sure of it, she would grow confident and haughty: hence 'proderat iste timor.'

22. Notae, 'long-tried,' 'familiar.' Dissen compares Prop. 1. 4, 4 'assueto vivere servitio.'

23. Sed..aras. If treated harshly he will not run away from her, but (continuing the image of a slave) he will sit as a suppliant at the altar of Venus to avoid his mistress' cruelty.

24. Notat, 'brands' as with the 'nota censoria,' hence 'punishes.'

S. AURELIUS PROPERTIUS.

LIFE OF PROPERTIUS.

SEXTUS [AURELIUS] PROPERTIUS was born in some unknown town of Umbria, about 54 B.C., though Hertzberg places his birth-year as late as 46 B.C. Sprung from the middle ranks of life, whatever hereditary fortune he possessed seems to have been, like that of Virgil and Tibullus, reduced by the partitions of estates under the Triumvirs: cp. 5 (4). 1, 128 foll. Having early lost his father he migrated to Rome, where, in a house on the Esquiline, he devoted himself to study and the cultivation of poetry, living in close intimacy with Virgil, Ovid, Bassus, and most of his other literary cotemporaries, with the remarkable exception, it would appear, of Horace, who never mentions, even if he ever alludes to, so formidable a competitor in the arts of poetical adulation. His zealous flattery of the Emperor and his minister Maecenas presents a strong contrast with the self-respect and independence of both Tibullus and Catullus. The earliest bent of Propertius' genius seems to have been towards a national Epic after the model of Ennius; but diligent and admiring study of the Alexandrine poets, added to a passion conceived for a cultivated but dissolute lady of Tivoli, named Hostia (celebrated under the pseudonym of 'Cynthia'), diverted him to the pursuit of Elegiac and Erotic poetry. Having suffered much from the caprices of his mistress, and probably from his own weak health and irritable temperament, he at length renounced Cynthia's society, and proposed to devote himself to science, literature, and art. It is probable that he died young, about the year 15 B.C., though Mr. Dyer (Smith, Biog. Dict.) contends for a later date. Ovid, his junior by a few years, speaks of him frequently in affectionate terms: e.g. Ars Am. 3. 333; Tr. 2. 465: 4. 10, 45 and 53.

The poetry of Propertius forms a striking contrast with that of

his cotemporary Tibullus; while the latter is simple, popular, national, and religious, the former is artificial, erudite, foreign, and mythological. The aim of Propertius, as he tells us, was to be the 'Roman Callimachus,' from whose poems, together with those of Philetas, and perhaps Theocritus, he derived much of his inspiration, and some characteristics of his style. Though not without Roman strength, majesty, and patriotic sympathy with the destinies of his country, yet his intimate knowledge of Greek poetry, his love of Greek art and legend, his power of throwing himself into the situations and scenes of other lands, stimulated by a dissatisfaction with himself and his times, impart a foreign colouring to his thought, style, and expression. His elegies are crowded with metaphors and figures; his impassioned outbursts and abrupt appeals, combined with a straining after artificial phrases, forced constructions, and condensed expressions, frequently make his meaning obscure, though they impart liveliness and variety to the poet's style, which contrasts powerfully with the even and lucid monotony of Tibullus. His Greek erudition also displays itself in the parade of a recondite mythology to a greater degree than is to be found in any other Latin poet. In point of rhythm the 'mollities,' or smooth flow of versification, which it was the poet's avowed ambition to attain, does not uniformly appear in his lines. These too have something of a Greek character, especially in the polysyllabic ending, which some critics have thought adds a vigour and dignity to the pentameter verse. The hexameters of Propertius are, moreover, distinguished from those of Ovid and Tibullus by a greater predominance of spondees over dactyls. The following is from Mr. Merivale's criticism of the Umbrian poet: 'Although Propertius is often frigid and pedantic in his sentiments, though he takes his learning from dictionaries and his gallantry from romances, and retails at second hand the flattery of his cotemporaries, there is, notwithstanding, a strength and sometimes a grandeur in his language which would have been more highly relished in the sterner age of Lucretius. His rustic muse, though brought as a willing captive to the tables of the great at Rome, seems sometimes to break her silken fetters, and bound along in the wilder measure of her native mountains. Propertius stands alone among the Roman poets in the force and fervour he imparts to elegiac verse; he alone raises the soft and languid pentameter to the dignity of its heroic consort. But it is in the weight of single lines, and the manly savour of occasional expressions, that the charm of this writer is to be found; he has none of the form of poetical invention, and is alike

deficient in sustained majesty, in natural grace, and in flowing rhythm.' (Hist. of Empire, c. 41.)

The earliest extant MS. of Propertius' poems belongs to the thirteenth century. As to the arrangement of the Books, I have followed that of Lachmann (adopted by Weber), who first shewed the necessity of dividing them into five instead of four. The fifth differs from the rest in subject, and is marked by certain characteristics of metre and style, which make it probable that it was the earliest composition of the poet, after whose death it may have been published by his friends.

XXIV.

S. AURELIUS PROPERTIUS.

LIB. I. EL. 2.

THE poet dissuades Cynthia from trying to win admiration by artificial adornments of her person, assuring her that her natural beauty and modesty are more real and effective attractions: a lesson which is confirmed by analogies from nature and examples from mythology. Besides, one so intellectually gifted can the better dispense with personal decoration.

QUID juvat ornato procedere, vita, capillo,
  Et tenues Coa veste movere sinus?
Aut quid Orontea crines perfundere myrrha,
  Teque peregrinis vendere muneribus,
Naturaeque decus mercato perdere cultu,
  Nec sinere in propriis membra nitere bonis?
Crede mihi, non ulla tuae est medicina figurae:
  Nudus Amor formae non amat artificem.

2. Veste .. sinus, 'fluttering the delicate folds in your Coan robe.' 'Veste' is the ablative of material, like Virgil's 'vivoque sedilia saxo' Ae. 1. 167, nearly equivalent to the genitive. The island of Cos was famous for its silkworms, and the manufacture of dresses of light transparent material: cp. Tibull. 2. 3, 56 'Illa gerat vestes tenues, quas femina Coa Texuit.'

3. Orontea myrrha. The perfumes of the East, and especially of Arabia, came to Rome from Antioch on the Orontes, the great emporium at this time. Hertzberg contends that 'myrrha' should be written as meaning the herb, and not 'murra' (as Haupt), which is the name of the stone or porcelain of which vessels were made.

4. Vendere muneribus, 'recommend your native charms by foreign ornaments.' Cp. Juv. 7. 135 'Purpura vendit Causidicum, vendunt amethystina.' This is far more natural than to make 'muneribus' a dative = 'sell yourself to,' 'surrender your beauty into the hands of foreign art.'

5. Mercato cultu, 'with purchased finery,' the participle perfect being used, as often happens in the case of deponent verbs, in a passive sense. See 5 (4). 5, 32 'mercata pace.'

Perdere. Burmann unnecessarily conjectures 'prodere.'

7. Medicina is here used, it would seem, in the sense of 'medicamen,' which was the peculiar word to express cosmetic paint or any artificial means of improving the face. Cp. Ov. Ars Am. 3. 205 'vestrae medicamina formae.'

8. Formae (MSS.). Heinsius suggested 'formam' (like the 'artificem vultum' of

Adspice, quos submittit humus formosa colores,
  Ut veniant hederae sponte sua melius,
Surgat et in solis formosius arbutus antris,
  Et sciat indociles currere lympha vias.
Litora nativis collucent picta lapillis,
  Et volucres nulla dulcius arte canunt.
Non sic Leucippis succendit Castora Phoebe,
  Pollucem cultu non Hilaira soror,
Non, Idae et cupido quondam discordia Phoebo,
  Eveni patriis filia litoribus;
Nec Phrygium falso traxit candore maritum
  Avecta externis Hippodamia rotis:

Persius 5. 40), which Kuinoel adopts in his text: but there is no reason for the change. 'Love is too simple and sincere to be pleased with one who manufactures her beauty,' i. e. makes it a thing of ornament and dress. See a similar line 2. 1, 58 'Solus amor morbi non amat artificem.'

9. Quos submittit. This reading of all the MSS. but one seems preferable to Lachmann's 'quo submittat;' 'quot' is out of the question, as it is not the variety but the simplicity of the colours that is being dwelt on. 'See, of the colours which beauteous earth puts forth ('sends up' lit.), how the ivy springs the better of itself.'

Formosa is not a mere epithet, but forms an integral part of the argument. Earth is beautiful, and her beauty is her own, not derived from art or culture.

10. Ut, an early emendation of 'et' (MSS.). If 'et' be retained, sponte sua must be supplied before 'submittit,' as being the emphatic word.

11. Formosius (MSS.). There is no necessity for Lachmann's correction, 'felicius,' in a passage the whole point of which is the character of 'forma.' 'Felicius' would indicate rather the luxuriance of its growth.

Solis . . antris, the 'hollows' or 'recesses' of the hills: used in a similar sense, 5 (4). 4. 3 'Lucus erat felix hederoso conditus antro;' or else 'growing over the caves,' as Virg. E. 5. 6. Emphasis rests on 'solis,' implying the absence of art (Paley). Note the sigmatism of the line.

12. Indociles, Gr. *ἀδιδάκτους*, 'unstudied ways,' 'courses that have never been shewn them:' a peculiar, if not unexampled, signification of the adjective.

Currere . . vias, accusative of the cognate construction, like 'currit iter' Virg. Ae. 5. 862.

13. Nativis, emphatic.

Collucent. This is Lachmann's reading from one or two good MSS., the greater part of which however have 'persuadent' (Qy. 'teach simplicity'). This Scaliger ingeniously made into 'per se dent,' substituting, without any authority, 'lapillos' and 'nativos.'

Picta: cp. Lucr. 2. 373 'Concharumque genus parili ratione videmus Pingere telluris gremium.'

14. Nulla arte, modal ablative with 'canunt:' 'the artless song of the birds is sweeter' (for its artlessness).

15. Leucippis, *Λευκιππίς*. Phoebe and Hilaira were daughters of Leucippus, a Messenian prince: having been betrothed to Idas and Lynceus they were carried off by Castor and Pollux, and their lovers were slain in the attempt to rescue them: cp. Ov. Fast. 5. 699.

17. Discordia, 'the cause of strife.' Marpessa, the daughter of Evenus, was carried off by Idas, with whom Apollo contended for her possession. Zeus gave the option to the maiden, which she would choose for her husband, and Idas was preferred; see Hom. Il. 9. 560.

18. Patriis litoribus. Evenus, having been unable to overtake Idas when he carried off Marpessa, in disappointment flung himself into the river of Aetolia, which was called thenceforth after his name. 'Litus' used for 'ripa:' see on Ov. M. 1. 41.

19. Nec Phrygium, 'twas by no artificial beauty that Hippodamia won her Phrygian lord,' viz. Pelops.

Sed facies aderat nullis obnoxia gemmis,
  Qualis Apelleis est color in tabulis.
Non illis studium vulgo conquirere amantes;
  Illis ampla satis forma pudicitia.
Non ego nunc vereor, ne sim tibi vilior istis:
  Uni si qua placet, culta puella sat est;
Cum tibi praesertim Phoebus sua carmina donet,
  Aoniamque libens Calliopea lyram;
Unica nec desit jucundis gratia verbis,
  Omnia, quaeque Venus, quaeque Minerva probat.
His tu semper eris nostrae gratissima vitae,
  Taedia dum miserae sint tibi luxuriae.

XXV.

LIB. I. EL. 6.

PROPERTIUS having been invited by his friend Volcatius Tullus to accompany him on his uncle's staff into Asia, whither the latter was proceeding in the office of proconsul, declines on the grounds that he should displease Cynthia by his absence, and that he has no aptitude for military glory. He urges his friend to rival his uncle's distinction, while he resigns himself to the inaction of love.

NON ego nunc Hadriae vereor mare noscere tecum,

21. Obnoxia, 'beholden to no jewels (for its fairness),' like 'radiis obnoxia' Virg. G. 1. 396.

22. Apelleis..tabulis may refer especially to the Venus 'Αναδυομένη, a masterpiece of that painter, to which Propertius again alludes, 4. 8 (3. 9), 11.

25. Ne sim tibi vilior istis, the reading of the MSS., which Lachmann replaced for the emendation of Scaliger, 'ne sis mihi vilior istis,' = 'you are not, methinks, less precious in my sight than these heroines of old.' The reading in the text makes equally good sense: 'Don't fancy I shall think you esteem me the less by not adorning yourself for me as you might for other lovers; I am quite content with you as you are, if I have you to myself. You have sufficient graces beside, of taste and mind, and have therefore no need of others.' A more ingenious emendation than that of Scaliger is, 'Non ego nunc verear,' with an interrogation after 'istis,' = 'Have I not now cause to fear I am less esteemed than these common lovers, since you take such pains to adorn yourself as though to attract them?' 'Vilior' is simply a modest understatement of the place which the poet thinks he holds in Cynthia's affections.

Istis refers to 'amantes,' v. 23, with a certain connotation of contempt.

31. His, i.e. by these charms of beauty and wisdom, not by dress.

Nostrae vitae, = 'nobis dum vivimus.' This method of expressing the concrete by the abstract is very common in Propertius; cp. 6, 21 'Nam tua non aetas unquam cessavit amori' for 'tu per totam vitam.'

32. Luxuriae, 'finery,' 'gaiety.'

1. Hadria. The first syllable is usually long in the Latin poets. We have how-

Tulle, neque Aegaeo ducere vela salo;
Cum quo Rhipaeos possim conscendere montes,
Ulteriusque domos vadere Memnonias:
Sed me complexae remorantur verba puellae,
Mutatoque graves saepe colore preces.
Illa mihi tōtis argutat noctibus ignes,
Et queritur nullos esse relicta deos;
Illa meam mihi jam se denegat; illa minatur,
Quae solet ingrato tristis amica viro.
His ego non horam possum durare querelis;
Ah pereat, si quis lentus amare potest!
An mihi sit tanti doctas cognoscere Athenas,
Atque Asiae veteres cernere divitias,
Ut mihi deducta faciat convicia puppi
Cynthia, et insanis ora notet manibus,

ever another example of its being shortened in Manil. 4. 610, though the reading seems to be uncertain there; later, Avienus has 'Hădriatica' twice, Descr. Orb. 139, 561, but 'Hădria,' v. 556.

2. Ducere vela. This phrase would strictly apply to sailors hauling or shifting the sails; here it is used simply in the sense of 'navigare.'

4. Ulteriusque domos, i.e. Aethiopia, the limit of the world toward the South, as the 'Rhipaei montes' were toward the North. There are few, if any, other instances of 'ulterius' governing an accusative as being the equivalent of the preposition 'ultra;' we may however compare the similar use of 'propius' for 'prope.' Paley thinks the poet had in his mind 'ulterius quam ad domos.' Haupt reads 'domo Memnonia.'

6. Mutato .. colore, i. e. entreaties pressed so earnestly as to change the colour on her cheeks, now red with passion, now pale with grief. Burmann, strangely enough, would take 'color' of the 'varied style' of Cynthia's supplications, while Voss needlessly alters into 'dolore:' cp. 1. 19 (18), 17 (according to some MSS.) 'An quia parva damus mutato signa colore?'

7. Argutat, 'throughout whole nights she harps upon her love.' The active form is peculiar to Propertius among the classical authors. The earlier poets often use the deponent.

8. Relicta, 'complains that she is forsaken, and that there are no gods' to punish perjury: see the like complaint of Dido, Virg. Ae. 4. 371 foll.

9. Denegat, 'declares she is nothing to me,' that I do not care for her any more.

10. Ingrato. This change from 'irato' (given in all but two MSS.) seems necessary: the latter can hardly mean the 'object of her wrath.' See a similar confusion in 17 (16). 38.

Tristis, 'vexed with:' see on Tibull. 4. 4. 18.

11. His .. querelis. It seems better to take this as a sort of ablative absolute than to understand 'in' (as Kuinoel explains it), or to couple it with 'durare.' 'Such being her appeals' etc.

Horam durare: cp. Hor. Ep. 1. 1, 82 'Iidem eadem possunt horam durare probantes.'

12. Lentus, 'so indifferent or unconcerned in love' as not to be moved by prayers and tears.

13. Cognoscere, 'visit,' as above, v. 1, 'noscere;' cp. Tibull. 3. 5, 23. See an imitation of this passage in Ov. Tr. 1. 2, 77.

15. Deducta, 'launched,' 'ready to start,' seldom if ever used for 'coming to shore,' which is 'subducta.'

Faciat convicia, a common phrase with Ovid: cp. M. 1. 9, 302; 14. 710. 'Jaciat' is a mere conjecture.

16. Ora, not the poet's, but Cynthia's face.

Osculaque opposito dicat sibi debita vento,
Et nihil infido durius esse viro?
Tu patrui meritas conare anteire secures,
Et vetera oblitis jura refer sociis.
Nam tua non aetas unquam cessavit amori,
Semper et armatae cura fuit patriae;
Et tibi non unquam nostros puer iste labores
Afferat et lacrimis omnia nota meis.
Me sine, quem semper voluit Fortuna jacere,
Hanc animam extremae reddere nequitiae.
Multi longinquo periere in amore libenter,
In quorum numero me quoque terra tegat.
Non ego sum laudi, non natus idoneus armis:
Hanc me militiam fata subire volunt.
At tu seu mollis qua tendit Ionia, seu qua
Lydia Pactoli tingit arata liquor,

17. Osculaque opposito, 'and declare her kisses were due (not to her faithless and cruel lover who would leave her, but) to the adverse wind,' that still kept him by her side. Scaliger would take it, 'meet the wind with reproaches for robbing her of her lover's kisses that were her due,' but this is more than the words can well bear.

Debita: Voss proposes 'dedita.'

19. Conare anteire. Hertzberg takes this literally of Tullus attending on his uncle, riding before him, and fulfilling the duties of an aide-de-camp. But surely 'conare' hardly suits with this signification, which is also flat and prosaic. It is better to take 'anteire' in the sense of 'excelling:' 'try to surpass the well-earned honours of thine uncle.'

Secures, as in Hor. Od. 3. 2, 19, used for 'high office,' in this case the proconsulate, like 'fasces.' The uncle here spoken of had been consul together with Caesar Octavianus, A.U.C. 721 (not, it is probable, the 'consule Tullo' of Hor. Od. 3. 8, 12). Some have supposed that Tullus was not going abroad with his uncle but with some other general, as Messala, who was sent on a special expedition into Asia about this time.

20. Sociis, such as the Pamphylians, Galatians, and others, who in the confusion of the civil wars had again fallen under the tyranny of the native princes.

21. Tua aetas, 'never throughout thy life hast thou yielded to love's idleness.' See note on 2, 31 'nostrae vitae.'

22. Armatae patriae, i.e. in the service of thy country, not in that of Love.

23. Et (MSS.), i.e. thou never hast suffered from love, and mayest thou never in future. One is tempted to read 'at.'

Puer iste, Cupid.

24. Lacrimis .. nota, = 'mihi lacrimanti nota,' 'known to me through tears,' a very common usage in Propertius: cp. 1. 3, 46 'Illa fuit lacrimis ultima cura meis.' Broukhusius conjectures 'ultima vota,' i.e. death.

25. Jacere, 'to be crushed,' i.e. be in humble, obscure estate: metaphor from the gladiators.

26. Nequitiae, 'wantonness in love,' a sense in which the word is often used in the poets. Cp. Hor. Od. 3. 15, 2, and 4, 77 'ales nequitiae additus Custos.'

27. Propertius defends himself further by placing himself among those 'who have been content to die in uninterrupted love,' broken by no separation or warlike enterprises.

30. Hanc, i.e. Love's warfare, a common metaphor in the poets, as Hor. Od. 3. 26, 2; cp. Ov. Amor. 1. 9, 1 'Militat omnis amans et habet sua castra Cupido.'

32. Arata, for 'arva.' Propertius is fond of using adjectives and participles for substantives. Cp. Virg. Ae. 10. 141 'Ubi pinguia culta Exercentque viri Pactolosque irrigat auro.' Some MSS. have 'aratra.'

Seu pedibus terras, seu pontum carpere remis
Ibis, et accepti pars eris imperii,
Tum tibi si qua mei veniet non immemor hora,
Vivere me duro sidere certus eris.

XXVI.

LIB. I. EL. 15 (14).

THIS poem, like the last, is addressed to Tullus, who has now returned from the East, and is reposing in his villa by the Tiber. Propertius contrasts his own happiness in love with that which his friend seeks in luxury and ease, and shews that wealth is worth nothing without affection.

Tu licet abjectus Tiberina molliter unda
Lesbia Mentoreo vina bibas opere,
Et modo tam celeres mireris currere lintres,
Et modo tam tardas funibus ire rates,
Et nemus omne satas intendat vertice silvas,

33. Carpere, 'scour.' This poetical use of the infinitive for the supine is a Graecism. Cp. 1. 21 (20), 24 'processerat ultra .. quaerere:' 3. 7 (2. 16), 17 'Semper in oceanum mittit me quaerere gemmas:' 4 (3). 1, 3 'ingredior .. ferre:' 1. 1, 12 'Ibat et hirsutas ille videre feras.' We find a somewhat similar use of it in Hor. Od. 1. 2, 7 'pecus egit altos Visere montes.' See on Stat. Achill. 2. 146.

34. Accepti, 'pleasant,' 'agreeable,' as contrasted with the duro sidere of v. 36, i. e. the tortures of love in which the poet, his friend, will be living.

Pars eris .. imperii, 'chief member as thou wilt be of a welcome government.' Cp. 1. 22 (21), 4 'Pars ego sum vestrae proxima militiae.'

Imperii. In reference to the uncontracted genitive, a licence which first became common in the writings of Propertius, see Lachmann's admirable note on Lucr. 5. 1003 'Improba navigii ratio tum caeca vigebat.' See on 4. 10 (3. 11), 47.

1. Abjectus. Ov. Her. 7. 1 'udis abjectus in herbis.'

Unda. Propertius not uncommonly uses the ablative without any preposition to express 'near to,' as 3. 4 39 (2. 13, 53) 'Illic formosum jacuisse paludibus:' 1. 18 (17), 22 'tenera poneret ossa rosa.' It was probably the peculiarity of this usage that suggested the change of 'unda' into 'ulva.'

2. Mentoreo .. opere, 'from a cup of Mentor's workmanship,' the famous silver-chaser of Greece in the fourth century B. C. Cp. Juv. 8. 104 'rarae sine Mentore mensae.'

3. Currere. The speed of boats going down stream is here meant, as the following verse pictures them being towed up against the current. See Martial 4. 64, 24.

5. Et nemus omne, sc. 'licet' v. 1; 'and though all the grove around you rears to a height its well-planted trees, great as those which load the tops of Caucasus.' Lachmann, questioning the propriety of the expression 'nemus satas intendat silvas,' proposes 'unde satas' (Haupt), i. e. wonder by whom such ancient trees were planted.

Urgetur quantis Caucasus arboribus:
Non tamen ista meo valeant contendere amori;
Nescit Amor magnis cedere divitiis.
Nam sive optatam mecum trahit illa quietem,
Seu facili totum ducit amore diem,
Tum mihi Pactoli veniunt sub tecta liquores,
Et legitur rubris gemma sub aequoribus;
Tum mihi cessuros spondent mea gaudia reges;
Quae maneant, dum me fata perire volent.
Nam quis divitiis adverso gaudet Amore?
Nulla mihi tristi praemia sint Venere!
Illa potest magnas heroum infringere vires;
Illa etiam duris mentibus esse dolor.
Illa neque Arabium metuit transcendere limen,
Nec timet ostrino, Tulle, subire toro,
Et miserum toto juvenem versare cubili:
Quid relevant variis serica textilibus?
Quae mihi dum placata aderit, non ulla verebor
Regna nec Alcinoi munera despicere.

Intendat vertice, explained by Kuinoel, 'extendat, ut late conspicuum tollant verticem.'

Silvae, i. e. the several trees which make up the 'nemus' or 'lucus.' Hertzberg compares Ov. M. 5. 265 'Silvarum lucos circumspicit antiquarum.' Spacious shrubberies were much prized by the Romans in their country villas.

7. Ista, connoting contempt.

Contendere, 'rival the happiness of my love.'

9. Trahit .. quietem, best taken, with Kuinoel, as 'prolongs her rest,' or 'the night,' like ducit diem in the next line. He aptly compares Sen. Herc. Oet. 645 'Vigilesque trahit purpura noctes.'

Illa, Cynthia, supplied from 'meo amori' v. 7.

12. Gemma, 'pearls,' as in Tibull. 2. 2, 15 'Nec tibi, gemmarum quidquid felicibus Indis Nascitur Eoi qua maris unda rubet:' Id. 3. 3, 17: 4. 2, 19.

Rubris .. aequoribus, Erythraeum mare, or Indian ocean.

13. Cessuros, i. e. my bliss assures me that kings will not compare their joys with mine: 'mihi' is best taken with 'cessuros,' not, as some would construct it, with 'spondent.' For the sentiment cp. Hor. Od. 3. 9, 4 foll.

15. Adverso .. Amore, ablative absolute, 'if unhappy in love;' so 'tristi .. Venere' in next line. Hertzberg quotes from Mimnermus by way of illustration: *τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσέης Ἀφροδίτης; Τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι.*

16. Praemia, 'profit,' 'wealth.'

Sint, 'if Venus were unkind, there could be;' one good MS. has 'sunt.'

19. Arabium limen, 'threshold of Arabian alabaster.' The first syllable (properly short) is made long to suit the dactylic verse, both by the Greek and Latin poets; so with 'Sicanius,' 'Ionius,' 'Macedonius,' etc. the same licence is taken. The meaning is, 'No wealth can shut out love: therefore wealth must depend for its happiness on love.'

20. Ostrino, an adjective used twice or thrice by Propertius, very rarely elsewhere. Cp. the similar passage in Tibull. 1. 2, 75 foll.

XXVII.

LIB. I. EL. 18 (17).

PROPERTIUS represents himself as having undertaken a voyage (probably to Athens, as we may conjecture from 4. 21), partly to rid himself of the anxieties of love, and partly in the hope of overcoming the obduracy of Cynthia. Overtaken by a storm he repents his departure, and, as though he was writing during the tempest, prays the sea-nymphs to save him from shipwreck and bring him safe to shore.

ET merito, quoniam potui fugisse puellam,
Nunc ego desertas alloquor alcyonas.
Nec mihi Cassiope solito visura carinam,
Omniaque ingrato litore vota cadunt.
Quin etiam absenti prosunt tibi, Cynthia, venti:
Adspice, quam saevas increpat aura minas.
Nullane placatae veniet fortuna procellae?

1. Et merito. 'Et' ('I am suffering, and justly') is not uncommonly used at the beginning of a sentence, to mark the abruptness of passion, or any strong feeling. We find an exactly similar use of both words in Ov. M. 9. 585 (at the beginning of a speech) 'Et merito: quid enim temeraria vulneris hujus Indicium feci?'

Potui fugisse, 'had the heart to fly from.'

2. Alcyonas, whose conjugal fidelity reproaches him, and whose appearance at the same time, he hoped, might produce a calm. For both these points see Ov. M. 11. 742–749.

3. Cassiope, not, as Kuinoel and many others take it, the constellation of that name, but the city of Epirus, (called indiscriminately, it would seem, Κασσώπη and Κασσιόπη,) in Thesprotia, north of Nicopolis, 'which is never likely to see my bark safe.'

Solito (MSS.) creates much difficulty: it is nowhere else used adverbially, as = 'ex solito;' still less can it be taken with 'litore' understood, or with 'mihi,' as though Propertius were so used to the route. Hertzberg adopts an ingenious conjecture of Wyttenbach's, 'solidam,' 'entire,' 'safe,' while Lachmann proposes 'Cassiopes statio.' Paley suggests that Propertius wrote 'Omine et' for 'Omniaque,' which would supply a subject for 'solito,' 'with its usual luck.' The omission of the verb substantive is very common in Propertius: later editors only insert it here.

4. Ingrato litore, 'that heeds them not.' Cp. 5 (4). 11, 6 'Nempe tuas lacrimas litora surda bibent.' Here again the ablative is used as a locative without a preposition, as in 1. 17 (16), 34 'At mea nocturno verba cadunt Zephyro:' see v. 22.

5. Prosunt, 'the very winds are on your side, by opposing my voyage and carrying out your imprecations against me,' or (taking 'etiam' with 'absenti'), 'even when you are far away the winds here are taking your part,' just as in 6, 17 the winds resisted his *starting*, when Cynthia was *present*. We may observe the δμοιοτέλευτον, of which Propertius is rather fond, in 'absenti . . venti;' compare in this book, 8, 11; 21, 3.

7. Placatae fortuna procellae, lit. 'the happiness of the stilled tempest,' 'some kindly hand to still the storm.' Cp. 1, 19 'deductae fallacia Lunae' = 'ars deducendae Lunae;' 4. 11 (3. 12), 3 'spoliati gloria Parthi.'

Haeccine parva meum funus arena teget?
Tu tamen in melius saevas converte querelas;
Sat tibi sit poenae nox et iniqua vada.
An poteris siccis mea fata opponere ocellis,
Ossaque nulla tuo nostra tenere sinu?
Ah pereat, quicumque rates et vela paravit
Primus et invito gurgite fecit iter.
Nonne fuit levius dominae pervincere mores
(Quamvis dura, tamen rara puella fuit),
Quam sic ignotis circumdata litora silvis
Cernere et optatos quaerere Tyndaridas?
Illic si qua meum sepelissent fata dolorem,
Ultimus et posito staret amore lapis,
Illa meo caros donasset funere crines,
Molliter et tenera poneret ossa rosa:
Illa meum extremo clamasset pulvere nomen,
Ut mihi non ullo pondere terra foret.

8. Haeccine .. arena refers to the 'ingratum litus' spoken of in v. 4, along which, according to practice, the vessel is supposed to be sailing without being able to reach it.

Funus, 'corpse,' as in Virg. Ae. 9. 489 'Et funus lacerum tellus habet?'

9. Tamen refers back to v. 1: 'though I deserted you, and deserve your curses, yet turn them into prayers for my safety.'

11, 12. Opponere, 'place my death before tearless eyes,' i. e. calmly contemplate my death. Some MSS. have 'reponere,' which Kuinoel feebly defends. Weber and others would make 'tenere' depend on 'opponere,' 'Will you bear to think of my death, and of not clasping my bones in your bosom?'

Poteris = τλήσει, as in v. 1.

Ossaque nulla, = 'nec ossa:' similarly 'nullus' for 'non' in v. 7. Cp. Tibull. 1. 3, 5 'mater Quae legat in maestos ossa perusta sinus.' Paley refers to Tac. Ann. 2. 75.

Sinu, 'bosom' or 'fold of your robe.'

15. Levius is preferable to 'melius,' which one or two MSS. give. Had Propertius in his mind Virgil's 'Nonne fuit satius tristes Amaryllidis iras Atque superba pati fastidia?' E. 2. 14.

17. Ignotis .. silvis, for 'ignota litora:' cp. 'formosos pedes' 19 (18), 12. The hypallage of the adjective is particularly frequent in Propertius.

Circumdata, 'that skirt' or 'line the shore.'

19. Illic, 'in my own land.' The mention of 'dominae' in v. 15 makes the transition easy to the place where she lived.

Dolorem, = 'me dolentem.' See note on 6, 24 'lacrimis omnia nota meis:' so perhaps 'amore' in next line = 'amanti.'

20. Posito .. amore, 'over her buried lover,' or 'my buried love,' life and love being resigned together. 'Ponere' is often used as equivalent to 'componere,' 'reponere.' Cp. Lucr. 3. 883 'putrescat corpore posto.' For 'amore' has been needlessly conjectured 'honore.'

21. Caros, 'precious to her,' or 'so dear to me.'

Funere, not for the dative, as Kuinoel takes it, but, 'at my burial,' according to Hertzberg, who compares 19 (18), 19 'Quae tu viva mea possis sentire favilla' = 'cum mortuus fuero.'

22. Poneret, = 'posuisset.' The imperfect subjunctive is occasionally, both in prose and poetry, coupled with the pluperfect of the same mood in the consequent clause: see 3. 4, 34 (2. 13, 51) 'diceret' after 'vidisset.'

Rosa, 'on a bed of roses,' the ablative as in v. 4, and in next line 'pulvere.' See on Tibull. 2. 5, 72.

24. Ut denotes the substance of the exclamation of v. 23. Cp. Tibull. 2. 4, 94

At vos aequoreae formosa Doride natae,
  Candida felici solvite vela choro!
Si quando vestras labens Amor attigit undas,
  Mansuetis socio parcite litoribus!

XXVIII.

LIB. I. EL. 19 (18).

THE poet has betaken himself to a solitary spot, in order to complain to the rocks and trees of Cynthia's cruelty and caprice, and to protest his own sincerity and faithfulness.

HAEC certe deserta loca et taciturna querenti,
  Et vacuum Zephyri possidet aura nemus.
Hic licet occultos proferre impune dolores,
  Si modo sola queant saxa tenere fidem.
Unde tuos primum repetam, mea Cynthia, fastus?
  Quod mihi das flendi, Cynthia, principium?
Qui modo felices inter numerabar amantes,
  Nunc in amore tuo cogor habere notam.

'Et bene, discedens dicet, placideque quiescas Terraque securae sit super ossa levis.'

26. Solvite, 'unfurl the sails,' that were reefed in the storm, that we may continue our voyage to shore.

28. Socio: if the sea-nymphs have felt the visitings of love, they might sympathize with one similarly touched.

Litoribus, not a locative, but the ablative expressing the manner or form which their benefits should assume: 'Spare your comrade (in love) by bringing him to kindly shores;' or may it be the dative? = 'spare the shores, so that they may be kind to your comrade,' i. e. cease to lash the shores with your waves, and thus make them unsafe.

1. Taciturna querenti, i. e. such as will keep the secret of my complaints. The adjective being rarely used with a case, some would read 'tacitura.'

2. Et. Lachmann suggests 'Ut' in the sense of 'where;' but this is too rare a signification of the conjunction to admit into a passage without the clearest authority.

Possidet, 'the only tenant of the grove.'

3. Impune, i. e. without being heard by Cynthia.

4. Sola, 'solitary,' 'desert,' and therefore having no one to speak to, even if they could speak.

8. Habere notam, 'to be degraded in thy love,' a metaphor from the 'nota censoria,' the remark written by the censors on their lists against the name of any Roman citizen guilty of misdemeanour or immorality. As exclusion from the senate was one result of this censure, so the poet fancies himself shut out from Cynthia's love. The image harmonizes with the phrase 'numerari inter' of the preceding line.

Quid tantum merui? quae te mihi crimina mutant?
An nova tristitiae causa puella tuae?
Sic mihi te referas levis, ut non altera nostro
Limine formosos intulit ulla pedes.
Quamvis multa tibi dolor hic meus aspera debet,
Non ita saeva tamen venerit ira mea,
Ut tibi sim merito semper furor, et tua flendo
Lumina dejectis turpia sint lacrimis.
An quia parva damus mutato signa calore,
Et non ulla meo clamat in ore fides?
Vos eritis testes, si quos habet arbor amores,
Fagus et Arcadio pinus amica deo.
Ah quoties teneras resonant mea verba sub umbras,
Scribitur et vestris Cynthia corticibus!
An tua quod peperit nobis injuria curas,

9. Crimina, 'charges,' 'scandals of my foes.' This emendation of Lipsius is now generally received in place of 'carmina' (MSS.), which would mean either 'what spells,' or 'what verses of mine could change thee?' neither of which significations suit the context. Besides, the two words are constantly confused by the transcribers: see e. g. 4. 10 (3. 11), 3, and Livy 1. 26, 4 'Lex horrendi carminis erat.'

11. Sic .. ut non. This use of 'sic' in adjurations is well known: 'So sure as I have been faithful, do thou return to me.' Cp. Ov. M. 8. 868 'sic has deus aequoris artes Adjuvet ut nemo jamdudum litore in isto .. constitit.'

Referas. The verb is used by Catullus in an exactly similar sense 105 (107). 5 'Restituis cupido atque insperanti ipsa refers te Nobis.'

Levis, 'capricious one,' the vocative, or better, as a nominative, = 'bring back thy capricious self to me;' it is really for 'levem,' as in 'sese tulit obvia,' etc.

14. Venerit, nearly equivalent to 'erit,' not an uncommon use of 'venire' in the Latin poets, especially Propertius: cp. 5, 32 'sogata venit;' 10, 25 'irritata venit;' 2. 1, 2 'veniat in ore' = 'sit, versetur in ore.' The meaning of these lines is, 'Though I have suffered much from you, yet I never will so resent it as to deserve your continual indignation by loving another' (Paley).

15. Furor, 'a cause or object of wrath:' as 'dolor' in 21, 32: 'discordia' 2, 17 and many others.

17. An quia, 'Or (art thou vexed) because I shew such slight expressions of love's warmth, that thou fanciest it changed?'

Calore, ablative of cause: 'that it is from a change of feeling I shew fewer signs of my affection.' Cp. 12, 17 'Aut si despectus potuit mutare calores.' Kuinoel and Paley read (with some good MSS.) 'colore;' 'Dost thou expect me continually to be changing colour, and dost thou think that, if I do not so, my affection is mere pretence?' see on 6, 6.

18. Et non ulla fides, for 'nec unquam fides;' see note on 18, 12.

20. Deo, Pan: he loved the nymph Pitys, who was transformed into a fir, after having been thrown down and killed by Boreas; hence the fir always is called sacred to Pan: Virg. E. 7. 24.

21. Teneras, either 'delicate, fleeting shadows,' or, (as seems more likely,) 'umbra' being used = 'rami' or 'folia,' 'fresh, tender foliage.' There is no need of changing it to 'tremulis,' still less to transpose (as Weber) with 'vestris' of the line following.

22. Corticibus. Cp. Shakspeare, As You Like It, Act 3, Sc. 2:

'O Rosalind! these trees shall be my books;
And in their barks my thoughts I'll character.'

23–26. An, tua .. queri. Kuinoel adopts an old conjecture, 'Ah tua quot peperit.' But the symmetry of the poem

Quae solum tacitis cognita sunt foribus?
Omnia consuevi timidus perferre superbae
Jussa, neque arguto facta dolore queri.
Pro quo, divini Fontes, et frigida rupes
Et datur inculto tramite dura quies,
Et quodcumque meae possunt narrare querelae,
Cogor ad argutas dicere solus aves!
Sed qualiscumque es, resonent mihi Cynthia silvae,
Nec deserta tuo nomine saxa vacent.

XXIX.

LIB. I. EL. 20 (19).

A VERY beautiful Elegy, in which Propertius assures Cynthia that death will not sever him from his affection for her, and trusts that her feelings toward him will be the same when he is gone. At present, while life lasts, they will enjoy life and love together.

NON ego nunc tristes vereor, mea Cynthia, Manes,
Nec moror extremo debita fata rogo:

is better preserved by making this line to express another hypothesis of the poet about Cynthia's grief, the reply to which is made in the following couplet, just as the 'vos eritis testis' of v. 19 replied to the 'An quia' of v. 17: 'Or art thou vexed that thy pride and cruelty have created resentment in me? What! those faults that have never been told but to the voiceless doors (which had been closed against me)? Nay, meek and uncomplaining I have ever borne thy commands, and I cannot, any more than before, be changed by their harshness now.'

24. Quae, i. e. the several acts of unkindness ('injuria'), and therefore admitting the change to the plural in 'sunt,' or, better perhaps as referring both to 'injuria' and 'curas.'

26. Arguto, 'noisy, querulous grief.'

Facta. One edition has 'ficta,' which Kuinoel alone adopts: 'facta' means 'thy behaviour to me,' contrasted with 'jussa:' 'I obeyed thine orders, and never complained of thine acts.'

27. Divini Fontes (MSS.) has been subjected to numerous conjectures, such as Lachmann's 'Di nivei fontes,' Kuinoel's 'Devexi fontes,' and others; but the text makes good sense. The lover had appealed to the Dryads before, in v. 19; he now apostrophizes the Naiads, as Hertzberg remarks, and calls them to witness the bleak rocks and desolate ground, on which he has to find a rude repose. Paley happily quotes from Theocr. 8. 23 ἄγρεα καὶ ποταμοί, θεῖον γένος. Such abrupt appeals are quite in the style of Propertius.

31. Qualiscumque es, 'however harsh thou mayest be.'

32. Vacent, i. e. let the rocks echo back her name.

2. Extremo . . rogo, a pleonasm very common in Propertius, especially when speaking of death: see 18 (17), 23: cp. 4 (3). 1, 60.

Fata, from meaning 'death,' comes, as here, to stand for the concrete, 'a dead

Sed ne forte tuo careat mihi funus amore,
  Hic timor est ipsis durior exequiis.
Non adeo leviter nostris Puer haesit ocellis,
  Ut meus oblito pulvis amore vacet.
Illic Phylacides jucundae conjugis heros
  Non potuit caecis immemor esse locis;
Sed cupidus falsis attingere gaudia palmis
  Thessalis antiquam venerat umbra domum.
Illic, quidquid ero, semper tua dicar imago:
  Traicit et fati litora magnus amor.
Illic formosae veniant chorus heroinae,
  Quas dedit Argivis Dardana praeda viris:
Quarum nulla tua fuerit mihi, Cynthia, forma
  Gratior; et Tellus hoc ita justa sinat.

body.' Compare the use of 'mors' in v. 3. 4, 6 (2. 13, 22) 'mors mea nixa toro.' Paley however conceives it to be a mere periphrasis for 'fatum rogi.'

5. Puer, as in 6, 23, 'Cupid.' One cause of Propertius' obscurity is his practice of omitting the attribute that would mark out the subject distinctly. Compare his use of 'sorores' at one time for the Muses, 4 (3). 12, 17, at another for the Fates, 3. 4, 28 (2. 13, 44).

Haesit ocellis. For this somewhat affected image (derived from catching birds by birdlime) Hertzberg aptly quotes from an epigram of Meleager's (a cotemporary of Propertius):

Ὦ πρόδοται ψυχῆι παίδων κύνες αἰὲν ἐν ἐξῷ
Κυπρίδος ὀφθαλμοὶ βλέμματα χριόμενοι
Ἡρπάσατ' ἄλλων ἔρατα κ.τ.λ.

6. Oblito, passive: not even in death will thy love be forgotten by me.

7. Illic, 'yonder,' seems to have had something of the same meaning as the Greek *ἐκεῖ, ἐκεῖσε* applied to the world below. With its use before caecis locis we may compare Tibull. 1. 10, 37 'illic .. ad obscuros lacus.' Homer uses *αὐτοῦ* in a similar way. Kuinoel would read 'ille et,' thinking that 'illic' has crept in from v. 11.

Phylacides. The devotion of Protesilaus (the grandson of Phylacus) to Laodamia is well known. The first syllable is used both long and short: Ovid has 'Phȳlacides aberat,' together with 'Phȳlacēia conjux' and 'matres Phȳlacēides.'

8. Caecis .. locis, 'in the regions of darkness,' the land where all things are forgotten (*Ἀΐδης*), where it might be excusable to have been 'immemor.'

9. Cupidus is to be constructed with 'Phylacides' understood, to which 'Thessalis (Al. 'Thessalus') umbra' = 'ghost of Thessalia's hero,' is added as a predicate. Cp. 4. 17 (3. 18), 10 'Errat et in vestro spiritus ille lacu,' = 'ille, ut spiritus.'

Falsis, 'eager to grasp his darling with shadowy hands,' etc.

11. Imago. Is not some reference designed to the 'image' of Protesilaus, made and worshipped by Laodamia after his second death, which on being commanded by her father to burn she leapt herself into the flames, and was consumed with it?

12. Magnus, either (as Paley takes it) 'a strong attachment like mine,' or, 'Love is strong enough to pass the shores of Death.'

15. Quarum, 'yet of these.' Heinsius alters it into 'harum,' but this use of the relative pronoun is quite after the way of Propertius; see above 19 (18), 24; but especially 3. 19 (2. 25), 17, where 'qui' must stand for 'sed ille.' See on Tibull. 2. 1, 78.

16. Tellus .. sinat, 'and may earth in her justice allow this,' viz. my preference of thee. Kuinoel adopts Burmann's conjecture, 'Et Venus hoc, si dea justa, sinat.' Of all alterations of this awkward passage the best and simplest seems to be that which, placing a full stop after 'gratior,' and reading 'at' for 'et,' connects the sentence with the following lines, = 'May

Quamvis te longae remorentur fata senectae,
Cara tamen lacrimis ossa futura meis:
Quae tu viva mea possis sentire favilla!
Tum mihi non ullo mors sit amara loco.
Quam vereor, ne te contempto, Cynthia, busto
Abstrahat heu nostro pulvere iniquus Amor,
Cogat et invitam lacrimas siccare cadentes!
Flectitur assiduis certa puella minis.
Quare, dum licet, inter nos laetemur amantes:
Non satis est ullo tempore longus amor.

earth, the guardian of my bones, grant that however long thou mayest live, they may ever be dear in thy sight.'

Ita, to be taken with 'justa,' 'fair *on condition that* she allows my preference:' cp. Hor. Od. 1. 24, 11 'Non ita creditum.'

17, 18. Quamvis. The meaning is, 'Even though thou shouldst live to a great age, yet I shall have tears to shed over thee when thou art dead; so dear wilt thou ever be to me in life and death.'

18. Cara .. lacrimis, = 'cara mihi lacrimanti,' as in 6, 24.

Ossa, = 'umbra.' For the omission of the verb substantive see on 18 (17), 3 'visura carinam.'

Meis. 'Tuis' is a mere conjecture, and spoils the sense of the next lines.

19. Possis, optative, 'mayest thou but feel while alive the same changeless love of me when dead! then death can have no bitterness for me, come when or where it may.'

Mea .. favilla, on the occasion of my being burnt on the pile. Hertzberg (in his Quaestiones Prop. c. 6) compares a similar use of the ablative in 4. 5 (3. 6), 24 'insultet morte mea,' = 'cum mortuus fuero.' See note on 18 (17), 21.

22. Heu is Hertzberg's emendation from the MSS. which give 'é,' a short way probably, as he shews, of writing the interjection. Weber reads 'a.' See 3. 2 (2. 12), 15, a similar confusion.

Iniquus amor, 'a passion alien to me,' i. e. another suitor after my death.

24. Minis, the threats of a mother or relation wishing to draw off Cynthia from her grief for Propertius, as the father of Laodamia tried to do in her case without success. There is no proof of 'minae' any more than ἀπειλαί being used (as Kuinoel seems to think) for 'promises.' Paley quotes Ov. Fast. 2. 806 'Nec prece nec pretio nec movet ille minis.'

25. Quare. Propertius is fond of introducing the last couplet of his elegies with this word: we have two other instances in this one book, 5. 31; 9. 33. This line, as it stands, is so inharmonious that Hertzberg, not very wisely, proposes to alter it into 'Quare dum licitum est inter laetemur amantes;' but it must be remembered that 'inter nos' was probably pronounced as one rather than two words, which would soften in some degree the caesural irregularity.

XXX.

LIB. III. EL. 2 (II. 12).

PROPERTIUS in this poem shews how just the common representation of Cupid's attributes in pictures is proved by his own experience to be. Quintilian (Inst. Or. 2. c. 4) mentions this subject as a common topic of discussion: 'Solebant . . praeparare nos conjecturalibus causis . . quid crederetur Cupido puer ac volucer et sagittis ac face armatus.' The poet longs to escape from the tyranny of Love, but he sees no hope of emancipation: he will die under the torture, and then beauty will lose its minstrel.

QUICUMQUE ille fuit, puerum qui pinxit Amorem,
  Nonne putas miras hunc habuisse manus?
Hic primum vidit sine sensu vivere amantes,
  Et levibus curis magna perire bona.
Idem non frustra ventosas addidit alas,
  Fecit et humano corde volare deum;
Scilicet alterna quoniam jactamur in unda,
  Nostraque non ullis permanet aura locis.
Et merito hamatis manus est armata sagittis,

1. Quicumque ille fuit. Scaliger thinks these lines an imitation of some verses of Eubulus the comoedian, quoted by Athenaeus (13. 562) Τίς ἦν ὁ γράψας πρῶτος ἀνθρώπων ἄρα Ἢ κηροπλαστήσας Ἔρωθ' ὑπόπτερον; κ.τ.λ. Compare also Mosch. Idyll. 1. 15–23.

Puerum, predicate of love, 'painted him as a boy.'

3. Sine sensu, 'without understanding,' 'thoughtlessly,' as boys: a meaning of 'sensus' which is found chiefly in the poets. Paley thinks the allusion is to Love being blind, comparing Theocr. 9. 19; but see Soph. Aj. 554 ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος.

5. Ventosas, 'light as the wind,' just as it is applied to 'equi,' 'sagittae,' and the like. Cp. Mosch. Idyll. 1. 16 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἀπ' ἄλλω Ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.

6. Humano corde, 'flit from heart to heart,' lit. 'in the heart of man,' a local ablative. Kuinoel takes it with 'deum' as the ablative of quality, = ἀνθρωποειδῆ, comparing Xenoph. Symp. 8. 1; but the other is much the simpler interpretation, and suits better with vv. 14, 15, where the loss of his wings is represented as causing Cupid, against his custom, to remain fixed in a single heart.

7. Alterna unda, a new metaphor suggested perhaps by the 'ventosas' of v. 5: at one time the voyage of love is prosperous, at another rough and adverse; or simply 'up and down.'

Scilicet is used here in its proper sense of introducing an explanation or reason for something said before.

8. Nostra, i.e. 'favourable,' as 'suus' is often used. Kuinoel well compares Ov. Rem. Am. v. 14 'Gaudeat et vento naviget ille suo.'

Et pharetra ex humero Gnosia utroque jacet;
Ante ferit quoniam, tuti quam cernimus hostem,
Nec quisquam ex illo vulnere sanus abit.'
In me tela manent, manet et puerilis imago;
Sed certe pennas perdidit ille suas:
Evolat heu nostro quoniam de pectore nusquam,
Assiduusque meo sanguine bella gerit.
Quid tibi jucundum est siccis habitare medullis?
Si pudor est, alio traice tela tua.
Intactos isto satius tentare veneno:
Non ego, sed tenuis vapulat umbra mea;
Quam si perdideris, quis erit qui talia cantet?
Haec mea musa levis gloria magna tua est,
Quae caput et digitos et lumina nigra puellae,
Et canit, ut soleant molliter ire pedes.

10. Ex humero . . utroque: not that Cupid has two quivers, but the strap to which the quiver is fastened is attached to either shoulder. Jacet ex, a condensed expression for '(suspensa) ex humero jacet (in tergo).' There is no ground for the conjecture 'jacit,' understanding 'sagittas.'

13. Puerilis imago, 'Cupid in all his pictured attributes' save one, denoted in the next line, viz. the loss of his wings. Cp. Eubulus l. c. *Ἔστιν γὰρ οὔτε κοῦφος οὐδὲ ῥᾴδιος Ἀπαλλαγῆναι τῷ φέροντι τὴν νόσον, Βαρὺς δὲ κομιδῇ· πῶς ἂν οὖν ἔχοι πτερά;*

15. Heu. Weber, strangely enough, retains 'e nostro,' together with 'de pectore.' For the confusion of 'e' and 'heu' see on 20 (19), 22.

16. Meo sanguine, 'within my blood,' the preposition being, after the manner of Propertius, omitted. Kuinoel compares Theocr. 2. 55 *Αἰ, Αἰ, ἔρως ἀνιαρέ, τί μευ μέλαν ἐκ χροὸς αἷμα Ἔμφυδε ὦς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας*; hence the 'siccis medullis' of the following line.

18. Alio, an adverb formed from an old dative or locative; often used of persons, as in Ov. M. 12. 57 (of Fame) 'Hi narrata ferunt alio.'

20. Tenuis . . umbra, referring to 'siccis medullis' v. 17: only a thin ghost remains of my former self.

Vapulat. There is a considerable confusion of metaphors here; neither 'vapulare telis' nor 'vapulare veneno' would seem to be admissible expressions. Perhaps the poet had in his mind the words of Paegnium in Plautus, Pers. 2. 4. 27 'Nam umbra mea intus vapulat:' else we should hardly suppose he would have used a word belonging chiefly to vulgar life.

21. Talia cantet, 'who will sing of themes of love.' The following line need not be parenthetical ('figura nostro frequentissima') as Hertzberg thinks, who, with Lachmann and Haupt, reads 'Qui caput . . Et canat.' The reading in the text is supported by equal authority, makes good sense, and lends a greater smoothness to the close of the Elegy.

22. Levis . . magna, opposed, as above, v. 4.

XXXI.

LIB. III. EL. 4 (II. 13, 17).

THIS Elegy contains the poet's wishes concerning his funeral, that it should be simple and unostentatious; that his only pleasures in life, viz. his poems and his Cynthia, should follow him to the grave; that an inscription be placed on his tomb; and that Cynthia's regret and love for him may never cease. As to whether the poem, as given in the text, is complete in itself, or only forms part of a longer one, 3. 3 (2. 13) being an introduction to it, see the discussion in Hertzberg's Quaestiones Prop., Lib. 2, c. 5, p. 98 foll.

QUANDOCUMQUE igitur nostros mors claudet ocellos,
Accipe quae serves funeris acta mei.
Nec mea tum longa spatietur imagine pompa,
Nec tuba sit fati vana querela mei.
Nec mihi tum fulcro sternatur lectus eburno,
Nec sit in Attalico mors mea nixa toro.
Desit odoriferis ordo mihi lancibus, adsint
Plebeii parvae funeris exequiae.

1. Igitur. Most editors, connecting this Elegy with 3. 3 (2. 13), 16, as forming one piece, make these lines a simple inference from what has gone before. But the thread of connection is very hard to trace; and it seems most natural to suppose that some lines may have dropped out, in which the poet has been speaking of the close of life. Even if this be not the case, the 'igitur' may have something of the same force as when joined to 'ergo,' intimating some previous unexpressed reflexions, the sum or general inference from which is given in the line introduced by 'igitur,' much as our poets use 'so then.' 'Nox,' which is found in many editions, is a mere conjecture for the mors of all the MSS.

2. Acta, used of the directions contained in a will, (cp. Cic. Ep. ad Div. 2. 15:) especially the instructions concerning the funeral. See 1. 22 (21), 6 'Haec soror acta tuis sentiat e lacrimis.'

3. Longa imagine, 'with long array of (ancestral) statues,' or waxen masks, which it was the custom to carry in a funeral procession. The expression is an unusual one, but is more graphic than 'multa imagine.' Cp. Ov. M. 4. 30 'longo .. foramine buxus.'

4. Tuba, as in 7, 12 'Tibia funesta tristior illa tuba.'

Querela, by the metonymy so frequent in Propertius, for 'the instrument that proclaims my death.'

6. Attalico, i. e. with drapery worthy of Attalus: cp. 3. 30 (2. 32), 12 'Porticus aulaeis nobilis Attalicis:' so 5 (4). 5, 24. The varied wealth and magnificence of the kings of Pergamus had passed into a proverb: see Hor. Od. 1. 1, 12; 2. 18, 5: cp. Pliny H. N. 8. 48 'Aurum intexere vestibus invenit Attalus rex.'

Mors, abstract for concrete = 'mortuus ego:' cp. 'funus' 1. 18 (17), 8: 'fata' 1. 20 (19), 2.

7. Lancibus .. ordo. This use of the ablative almost in the sense of the

Sat mea, sat magna est, si tres sint pompa libelli,
  Quos ego Persephonae maxima dona feram.
Tu vero nudum pectus lacerata sequeris,
  Nec fueris nomen lassa vocare meum,
Osculaque in gelidis pones suprema labellis,
  Cum dabitur Syrio munere plenus onyx.
Deinde, ubi suppositus cinerem me fecerit ardor,
  Accipiat Manes parvula testa meos,
Et sit in exiguo laurus superaddita busto,
  Quae tegat extincti funeris umbra locum.
Et duo sint versus: Qui nunc jacet horrida pulvis,
  Unius hic quondam servus Amoris erat.
Nec minus haec nostri notescet fama sepulcri,
  Quam fuerant Phthii busta cruenta viri.
Tu quoque si quando venies ad fata (memento

genitive is not uncommon in Propertius: 'a row consisting of, made up of fragrant censers,' carrying the incense to be burned on the pyre. Very similar is the 'creber platanis surgentibus ordo' of 3. 30 (2. 32), 13.

9. Tres .. libelli. Burmann and others have imagined these to be the works of the poet's favourite authors, Mimnermus, Callimachus, and Philetas, for which interpretation hardly anything can be said. They obviously refer to the three books of Elegies written by Propertius, the third of which he was then engaged upon. It is mainly on the ground of this line that Lachmann divided the second book into two, making Lib. 3 to begin at what is commonly arranged as the 10th Elegy of Lib. 2. For the discussion of the whole question, and Hertzberg's grounds for dissenting from Lachmann's division, see the former's Quaest. Prop. 3. 2, 216.

12. Lassa vocare. The construction of 'lassus' with the infinitive is more common in Propertius than in other poets: we find it again in 3. 31 (2. 33), 26 'talos mittere lassa manus.' It is a condensed expression, equivalent to 'quae labore defessa non potes vocare.' These futures, 'fueris,' 'sequeris,' 'pones,' are mild imperatives, like the Greek optative with ἄν.

14. Syrio munere; like the 'myrrha Orontea' of 1. 2, 3. Perfumes and spices were thrown on the corpse; Juv. 4, 109 'amomo Quantum vix redolent duo funera.'

16. Manes comes to be often confused with 'ossa' and 'cineres,' from the idea of the spirit always lingering about the remains of its former tenement. Virgil, no less than twice (vv. 35 and 427) in his 4th book of the Aeneid, couples 'Manes' and 'cinis' together, without any great distinction between them. Cp. below, vv. 41, 42.

17. In .. busto, either 'near the tomb,' as 'in' may be used 1. 2, 11, or 'within the space surrounding the tomb;' the latter being the more probable.

18. Umbra, in apposition to 'laurus,' the latter being the symbol of poetic inspiration.

19. Horrida (MSS.), needlessly altered by the Italian scholars into 'arida.' The 'loathsome dust' contrasts with the gay and adorned figure of the former lover.

20. Unius .. amoris, i.e. constant to a single love.

22. Fuerant; sc. 'nota,' from 'notescet' of the preceding line. 'My fame will be as great for constancy to Cynthia as that of Achilles for his cruelty to Polyxena; I shall earn equal glory in a better way.' But, according to one account, Polyxena stabbed herself in grief on the tomb of her lover.

23, 24. Tu quoque .. memores: a passage admitting of more interpretations than one: perhaps the best is, 'And thou too, when thou shalt come to die—for, remember this, thy last journey (must be taken)—come when thy head is grey to

Hoc iter) ad lapides cana veni memores.
Interea cave sis nos adspernata sepultos:
Nonnihil ad verum conscia terra sapit.
Atque utinam primis animam me ponere cunis
Jussisset quaevis de tribus una soror!
Nam quo tam dubiae servetur spiritus horae?
Nestoris est visus post tria saecla cinis:
Cui si tam longae minuisset fata senectae
Gallicus Iliacis miles in aggeribus,
Non ille Antilochi vidisset corpus humari,

join one who still thinks of thee in his tomb.' The chief force of the last line is doubtless contained in what seem the subordinate words of the sentence, 'cana' and 'memores;' the former expressing the wish of 1. 20 (19), 17 'te longae remorentur fata senectae,' the 'memores' containing the assurance of the same Elegy (vv. 6, 7) 'Non adeo leviter nostris Puer haesit ocellis Ut meus oblito pulvis amore vacet.' Heinsius' conjecture, 'cara' for 'cana,' would do little more than repeat the same idea expressed by 'memores.' To make, with Burmann and Jacob, 'memento hoc iter' the consequent to 'si quando,' etc. seems much weaker than to include the former words in a parenthesis, by way of a gentle reminder of death, and thereby to constitute 'cana veni' as the true apodosis.

24. Iter stands close enough to ad fata to dispense with such epithets as 'supremum' (Hor. Od. 2. 17, 11), or 'tenebricosum' (Catull. 3. 10), and the like, in conjunction with which it commonly signifies the 'way of death.' Lachmann would take 'hoc iter' with 'veni,' but the MSS. put a break after 'iter,' as though it were to be joined with 'memento;' and if the real force lies in 'cana' and 'memores,' 'veni' stands better by itself.

Lapides .. memores, like the 'pulvis amore vacet' quoted above. Paley considers the second line corrupt, on the scarcely sufficient ground of its being the only pentameter in the Elegy which ends with three syllables, such terminations being frequent in Propertius, more particularly however in the first than in the later books.

25. Interea, etc., i. e. between now and thy death.

Cave, as is well known, is used with its last syllable common in the Latin poets, like 'vale.' According to some scholars, there were two forms of this and similar verbs, one belonging to the second conjugation, making the imperative 'cavē,' the other of the third conjugation, making 'cavĕ.'

26. Conscia terra, i. e. my ashes will not be unaware of thy forgetfulness. 'Terra' is occasionally used as 'cinis,' 'pulvis,' or 'favilla:' cp. l. c. 'oblitus pulvis;' 2. 1, 77 'muta favilla:' and 4. 6 (3. 7), 9 'pia terra' according to some interpretations.

27. Atque utinam. From the want of connection with the preceding lines some have supposed that the following verses belong to another elegy of the poet's, or else that the lines containing the missing link have dropped out.

28. Soror. See note on 1. 20 (19), 5.

29. Horae, better taken as a genitive after 'spiritus,' i. e. 'life of uncertain limit,' than as a dative with 'servetur,' i. e. 'reserved only for uncertain fortunes,' or for an event so unforeseen as death.

31, 32. The reading in these lines is doubtful. The best MSS. present 'Quis tam longaevae,' out of which has been constructed the 'Cui si tam longae' of the text: Hertzberg, with some reason, retains the 'longaevae,' omitting the 'si,' by the gratuitous insertion of which, on the part of some transcriber, he explains the 'quis' of the MSS. A still greater difficulty lies in Gallicus, of which numerous alterations, e. g. 'Graicus,' 'Ilius,' 'Doricus,' etc. have been made. 'Gallus' was a river of Phrygia, and may have given its name to the country: possibly Propertius borrowed the expression from some Alexandrine or Cyclic poet, as Hertzberg suggests.

33. Humari is obviously the right reading, not 'humati' (for 'humandi') as Kuinoel urges.

Diceret aut: O mors, cur mihi sera venis?
Tu tamen amisso non nunquam flebis amico:
Fas est praeteritos semper amare viros.
Testis, cui niveum quondam percussit Adonin
Venantem Idalio vertice durus aper.
Illis formosum jacuisse paludibus, illuc
Diceris effusa tu, Venus, isse coma.
Sed frustra mutos revocabis, Cynthia, Manes:
Nam mea quid poterunt ossa minuta loqui?

XXXII.

LIB. III. EL. 20 (II. 26).

PROPERTIUS here tells a dream which he had had, of Cynthia being shipwrecked in the Ionian sea, and being rescued from drowning by a dolphin. He hopes thus to deter her from some voyage she is meditating, see 21, 9. I follow Weber and many editors, who commence a new Elegy at v. 21.

VIDI te in somnis fracta, mea vita, carina
Ionio lassas ducere rore manus,

34. Diceret, = 'dixisset:' see note on 1. 18 (17), 22.

35, 36. Amisso .. praeteritos, emphatic, implying that she had loved him too little when alive.

37. Testis .. cui. This emendation of 'qui' (MSS.) seems absolutely necessary: the 'durus aper' who killed Adonis would be a curious evidence of sustained affection toward a dead husband. The antecedent to 'cui' is of course 'illa,' sc. 'Venus.' Kuinoel reads 'quem .. Adonis.'

39, 40. There is much confusion, both as to the reading and construction of these lines. 'Illis' and 'jacuisse' have more authority in their favour than 'illic' and 'flevisse' or 'lavisse;' the latter might seem to have been invented to simplify the construction. Before 'jacuisse' must be supplied 'dicitur,' from the 'diceris' of the next line. 'Beside those marshes, as is said, the fair youth lay, and thither with streaming hair, Venus, thou didst hie.' Thus Propertius would encourage Cynthia to visit his grave. Kuinoel compares Bion. Idyll. 1. 20 ἁ δ' Ἀφροδίτα Λυσαμένα πλοκαμίδας ἀνὰ δρυμὼς ἀλάληται.

Paludibus, i. e. the natural lair of the wild boar. Lachmann once read 'formosis,' strangely enough taking it with 'paludibus' as meaning 'beautiful waters.' There is no such contradiction between 'paludibus' and the 'vertice' preceding as to warrant Heinsius' alteration into 'in collibus' or 'in vallibus.'

41. Sed frustra refers back to v. 35: Thou mayest and wilt weep for me when gone, but thou canst never call me back from the tomb; therefore tell me thy love while I yet live to respond to it.

1. Vidi te. None of the better texts have 'vidi ego te.' The spondaic rhythm suits the solemn melancholy thought.

2. Ducere, 'moving,' 'plying thine arms wearied in struggling with the Ionian spray.' We have a somewhat similar use of 'ducere' in Ov. Amor. 2. 4. 29 'Illa placet gestu numerosaque brachia ducit.'

Rore, best taken as causal ablative with 'lassas,' like 'humore graves' v. 4, not for (in) 'rore' with 'ducere.'

Et quaecumque in me fueras mentita, fateri,
Nec jam humore graves tollere posse comas:
Qualem purpureis agitatam fluctibus Hellen,
Aurea quam molli tergore vexit ovis.
Quam timui, ne forte tuum mare nomen haberet,
Atque tua labens navita fleret aqua!
Quae tum ego Neptuno, quae tum cum Castore fratri,
Quaeque tibi excepi, jam dea Leucothee!
At tu vix primas extollens gurgite palmas
Saepe meum nomen jam peritura vocas.
Quod si forte tuos vidisset Glaucus ocellos,
Esses Ionii facta puella maris,
Et tibi ob invidiam Nereides increpitarent,
Candida Nesaee, caerula Cymothoe.
Sed tibi subsidio delphinum currere vidi,
Qui, puto, Arioniam vexerat ante lyram.

5. Qualem .. Hellen, an imitation of the Greek use of attraction, rarely found in the Latin poets, *οἷαν Ἕλλην* = 'vidi te talem qualis erat Hellé.' Kuinoel resorts to the strange interpretation of making 'aurea ovis (vidit)' govern 'Hellen.'

Purpureis, Homer's *πορφύρεον κῦμα*, 'the dark-blue waves,' their colour when freshened by the wind. Aulus Gellius quotes a line of Furius Antias, 'Spiritus Eurorum virides quum purpurat undas.' Cp. Cic. Acad. Prior. 2. 33 and Virg. G. 4. 373.

6. Tergus is strictly the covering (hide, fleece, etc.) of the 'tergum:' but the two words are not uncommonly used alike, especially by the poets.

8. Atque tua, 'sailing over waters called after thee.' Hertzberg suspects that Propertius wrote 'Teque' for 'Atque,' observing that this is the only place but one (viz. 5 (4). 2, 52) where 'atque' is found before a consonant instead of a vowel.

10. Excepi seems to be used here in the sense of 'suscipere vota,' 'to take on oneself the discharge of certain vows to the gods.' The two verbs seem to be used sometimes indiscriminately, e. g. Cic. ad Fam. 10. 1. Bekker would refer it to a technical sense of 'excipere' (seen especially in the law-term 'exceptio') = 'to bargain with the gods.'

Jam dea: cp. 3. 23 (2. 28), 18 'Nunc dea, quae Nili flumina vacca bibit.' It is a delicate way of saying, 'once a mortal, and so able to sympathize.' According to one story, she too had been preserved from drowning, after her leap into the sea, by a dolphin. The name seems to be written both 'Leucothee' and 'Leucothoe' (MSS.). Jam, (not 'tum,' which Kuinoel reads,) is found in all the MSS. Weber wrongly punctuates after 'jam.'

11. Primas palmas, 'the tips of thine hands,' like 'primum digitum' in Catull. 2. 3.

15. Ob invidiam has been altered by many editors from inferior MSS. into 'prae invidia' unnecessarily, 'ob' not uncommonly denoting the cause, as e. g. Virg. Ae. 10. 852 'Pulsus ob invidiam.' Markland proposed 'ab' for 'ob,' which is adopted by some in Hor. S. 1. 4, 26 'Aut ob avaritiam .. laborat.'

Increpitarent. See on 3. 4, 34.

16. Nesaee. See Virg. G. 4. 338; Ae. 5. 826; Hom. Il. 18. 40 *Νησαίη Σπειώ τε*. 'Cymothoe' and 'Cymodoce' are also enumerated among the Nereids in Hom. l. c.

18. Arioniam lyram, i. e. Arion with his lyre, like 'imbelles lyrae,' 5 (4). 6, 36, an expression quite in the style of Propertius, the person being denoted by the attribute or instrument for which he was chiefly distinguished. So Romulus is characterised by his 'trabea' in Ov. Fast. 6. 796 'Cum data sunt trabeae templa, Quirine, tuae.' Cp. 4. 2 (3. 3), 7 'Horatia pila,' = 'Horatios cum pilis.'

Jamque ego conabar summo me mittere saxo,
Cum mihi discussit talia visa metus. 2

XXXIII.

LIB. IV. EL. 1 (III. 1 et 2).

IN this poem Propertius claims distinction for himself as the imitator of Callimachus and Philetas, and as having first taught his countrymen the beauties of Elegiac poetry, the poetry of love and peace, which suits his genius and his taste better than the stern and warlike Epic. Envy (he knows) will beset him while alive: but the world is too much indebted to poets for him to be forgotten, any more than Homer and the rest. His fame, on the contrary, will grow with years, especially among the maidens whose love and beauty he has sung. We may compare with the general tone of this Elegy Virgil's boast in his Georgics, 3. 291, Horace's in his Odes, 3. 10, 10. The only originality, which most of the Roman poets aspired to, seems to have been the originality of imitation. What Homer, Hesiod, and Aratus were to Virgil, what Sappho and Alcaeus were to Horace, such Propertius here represents Callimachus and Philetas to have been to him.

CALLIMACHI Manes et Coi sacra Philetae,
In vestrum, quaeso, me sinite ire nemus.
Primus ego ingredior puro de fonte sacerdos

1. Sacra Philetae, a difficult expression, not easily harmonised with 'manes,' to which it is coupled. Some would take it as equivalent to 'sacer Phileta,' = 'blest, deified shade,' which however would require 'sanctus' rather than 'sacer.' Orelli, comparing Martial 7. 63, 5 'Sacra cothurnati non attigit ille Maronis,' interprets it as 'ars recondita quae in ipso poeta olim fuerat atque etiamnunc per ejus scripta se prodit.' Neither of these explanations seems to suit the context so well as the simplest and commonest meaning of 'sacra,' as applied to poets who serve the muses by their compositions: cp. 5 (4). 6, 1 'Sacra facit vates; sint ora faventia sacris,' and 'coelestia sacra,' Ov. Tr. 4. 10, 19. Propertius contemplates Philetas as still ministering to the muses. Hertzberg regards 'sacra Philetae' as = 'sacerdos Philetas,' priest of the grove to which the poet asks admission, great master of the style of which he would become the humble imitator. Unger makes 'sacra' = 'sacrarium.' Any such alterations as 'scripta,' 'serta,' 'simulacra,' are out of the question. Philetas died about 290 B. C., Callimachus about 240 B. C.

3. Primus, scarcely justified by facts. Ennius, in his epigrams, had been the first to use the elegiac metre, which Catullus made the vehicle of impassioned feeling and sustained narrative, besides translating a poem of Callimachus in the same metre.

Puro de fonte, '(drinking inspiration) from an untouched spring,' as in Lucr.

Itala per Graios orgia ferre choros.
Dicite, quo pariter carmen tenuastis in antro?
Quove pede ingressi? quamve bibistis aquam?
Ah valeat, Phoebum quicumque moratur in armis!
Exactus tenui pumice versus eat,
Quo me Fama levat terra sublimis, et a me
Nata coronatis Musa triumphat equis,
Et mecum in curru parvi vectantur Amores,
Scriptorumque meas turba secuta rotas.
Quid frustra missis in me certatis habenis?
Non datur ad Musas currere lata via.
Multi, Roma, tuas laudes annalibus addent,

4. 2 'juvat integros accedere fontes Atque haurire.'

Ingredior ferre, a construction found in Cicero, Acad. 1. 1, 3: see note on 1. 6, 33. The verb is chosen in reference to 'nemus.' Cp. v. 6.

4. Itala per Graios, 'convey Italian mysteries in Grecian rhythms,' or 'conduct in Grecian style the worship of Italia's muse.' The imagery is in harmony with the sacerdotal function claimed by the poet. The rites (i.e. the subjects of his poems) will be national, the music or measures to which they will be set are Greek. This seems simpler and better than to suppose a transposition of 'per,' and construct (with Hertzberg) 'Graios choros ferre per orgia Itala,' i.e. 'Graecam poesin in sacra vatum Romana adducere,' or to imagine (with Kuinoel) a hypallage for 'Graia orgia per Italos choros ferre.' Choros is used here for 'modos,' as keeping up the figure of the priest officiating, while the chorus sang and moved in harmony. Cp. Manil. 1, 6 'Hospita sacra ferens, nulli memorata priorum.'

5, 6. The general meaning of these lines is, How did ye gain such perfection in your verse? By what course, and after what models did ye compose?

Pariter, side by side, or following each other's steps.

Tenuastis, used here in a peculiar sense, 'how did ye refine, polish your lines?' Hertzberg compares Stat. Silv. 4. 7, 9: and just below, v. 8, 'tenui pumice.'

6. Ingressi, i.e. the sacred grove of v. 2: 'by what way did ye gain entrance?'

7, 8. Moratur in armis, 'makes Phoebus tarry in the battle-field,' i.e. is wholly devoted to heroic poetry: he for himself prefers the smooth, finished measures of elegiac verse.

8. Eat, 'run,' not (as Paley) in allusion to publication.

9. Quo, 'that verse *whereby* I am to rise to fame.'

10. Nata. Propertius calls himself the father of elegiac verse (see v. 18), whom as his child he sees triumphing together with himself and the Loves, whom he celebrated in that measure. Lachmann's correction, 'nota,' would much weaken the passage: in his second edition he too adopts 'nata.'

12. Scriptorum turba, i.e. the host of imitators who serve to swell the successful poet's triumph. I cannot agree with Orelli, who considers it more poetical to take 'scriptorum' of the poet's writings, 'quae quasi vitam atque corpus habentia currum ejus triumphalem subsequantur!' The verb substantive is omitted, as often in Propertius. It would be clearly against the poet's practice to couple this line with the following. For the envy he had excited among his contemporaries, see below, v. 21.

13. Habenis. Mark the change of imagery from the triumph to the race-course.

14. There are, it would seem, two constructions mixed up here, 'non datur ad musas lata via' (nom.), and 'non datur currere ad musas latâ viâ' (ablat.). We may take it as an imitation of the Greek infinitive with ὥστε suppressed. Cp. the proverb, οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἔστ' ὁ πλοῦς.

15. Annalibus. There will be plenty

Qui finem imperii Bactra futura canent.
Sed, quod pace legas, opus hoc de monte Sororum
Detulit intacta pagina nostra via.
Mollia, Pegasides, vestro date serta poetae:
Non faciet capiti dura corona meo.
At mihi quod vivo detraxerit invida turba,
Post obitum duplici fenore reddet Honos.
Omnia post obitum fingit majora vetustas:
Maius ab exequiis nomen in ora venit.
Nam quis equo pulsas abiegno nosceret arces,
Fluminaque Haemonio comminus isse viro,
Idaeum Simoenta, Jovis cunabula parvi,
Hectora per campos ter maculasse rotas?
Deiphobumque, Helenumque, et Polydamanta, et in armis

to sing of thy warlike glory in Epic verse, (with perhaps an allusion to the spirit and title of Ennius' great work:) mine is poetry to be perused in peace.

18. Pagina .. detulit, as it stands, is an awkward metaphor, as again in 2, 21; but 'pagina nostra,' in Propertius' style, is equivalent to 'paginae scriptor.' Cp. 3. 32 (2. 34), 87 'cantarunt scripta Catulli;' 5 (4). 6, 3 'Cera Philetaeis certet Romana corymbis.'

Intacta, 'untrodden before,' as opposed to 'multi' of v. 15.

19. Mollia contains the emphasis of the line; the poet of love must have a soft, delicate crown of myrtle or ivy: the stiff laurel-chaplet shall be reserved for the epic bard: cp. 5 (4). 1, 61 'Ennius hirsuta cingat sua dicta corona: Mi folia ex hedera porrige, Bacche, tua.'

22. Duplici fenore, the modal ablative, as in 1. 7, 6 'Saepe venit magno fenore tardus Amor:' cp. Tibull. 2. 6, 22.

23. Vetustas, not, as Paley takes it, of the remote future, 'distant posterity:' rather, 'the oldness of things makes them seem greater.'

25. Nam quis. The connection is, 'If poetry did not long survive the poet's death, who would now know anything of past events like the tale of Troy?'

Equo pulsas, 'overthrown through the stratagem of the horse,' or perhaps 'pulsas' = 'pulsatas,' and, as Burmann remarks, Propertius may be following the rationalistic theory of the Trojan horse being a particular sort of battering-ram.

26. Haemonio viro, the hero of Thessaly (Achilles), assailed by the rivers Xanthus (or Scamander) and Simois. See Hom. Il. 21. 211 foll.

27. This line was considered by Lachmann to be spurious, involving as it does a confusion between the Phrygian and Cretan mountains bearing the common name of Ida. Haupt reads 'Jovis cum prole Scamandro;' but there is no authority for any alteration. Such confusions of legend, arising from similar names, are not uncommon in the poets; e. g. Virgil attributes to one Scylla, the daughter of Nisus, what really belonged to another, the daughter of Phorcus, E. 6. 74, and see others quoted by Hertzberg. h. l. Cp. Ae. 3. 104, 105, (where the colonization of Troy from Crete is inferred from the common name of Ida,) 'Creta Jovis magni medio jacet insula ponto, Mons Idaeus ubi, gentis cunabula nostrae.' A similar mixture of Phrygian and Cretan legends may be noticed in Lucr. 2. 632 foll. Burmann's supposition that 'Jovis parvi' means Aeneas, in reference to Virg. Ae. 1. 618 'Alma Venus Phrygii genuit Simoentis ad undam,' is strained and improbable.

28. Per campos, the reading of the MSS., needlessly altered into 'Ter.' Cp. Virg. Ae. 1. 483 'Ter circum Iliacos raptaverat Hectora muros.' Homer (Il. 24. 16) represents Hector as being dragged thrice only round the tomb of Patroclus.

29. Polydamanta et in armis: the MSS. have 'Polydamantes in armis,' whence Paley reads 'Pulydamantas,' but the plural is awkward among so many singulars. The text is Lachmann's emendation of Scali-

Qualemcunque Parin vix sua nosset humus.
Exiguo sermone fores nunc, Ilion, et tu
Troja, bis Oetaei numine capta dei.
Nec non ille tui casus memorator Homerus
Posteritate suum crescere sensit opus.
Meque inter seros laudabit Roma nepotes;
Illum post cineres auguror ipse diem.
Ne mea contempto lapis indicet ossa sepulcro,
Provisum est, Lycio vota probante deo.
Carminis interea nostri redeamus in orbem,
Gaudeat ut solito tacta puella sono.
Orphea detinuisse feras et concita dicunt
Flumina Threicia sustinuisse lyra;

ger's conjecture, 'sine armis,' which last Kuinoel explains by referring to the unwarlike character of Helenus and Polydamas, though he seems to have forgotten the exploits of the former in Il. 12. 94 and 13. 80, while the latter is nowhere spoken of as deficient in courage. At the same time it spoils the flow of the lines to take the 'in armis' with 'Parin;' Prof. Conington suggests 'Polydamanta sub armis.' Ovid has imitated the next line, Tr. 5. 5, 54 'Forsitan Evadnen vix sua nosset humus.'

31. Exiguo sermone, 'little talked of.' Some would read here 'Ilios,' as in Hor. Od. 4. 9, 18. All three forms of the nominative and vocative, 'Ilium,' 'Ilion,' and 'Ilios,' are found in the poets; 'Ilion' would usually denote the city, 'Troja' the district.

32. Bis capta, once by Hercules under Laomedon, the second time through his arrows, with one of which Philoctetes slew Paris. See Soph. Phil. 1425 foll.

33, 34. Memorator, a coinage of Propertius: Valerius Flaccus creates the feminine 'Eoae memoratrix tibia pugnae' 6. 142. Not only has the fame of Troy grown with years, but also that of its bard.

34. Posteritate, like 'seros nepotes' in the next line, is the emphatic word.

36. Diem, i. e. when I shall be praised thus. One MS. has 'esse' for ipse, but 'esse' can hardly stand for 'fore;' and the pronoun means that he turns prophet for himself.

37. Lapis. The emphasis is on 'contempto sepulcro' = 'lest the funeral stone that marks my bones should be a despised one.'

38. Vota probante. 'Apollo sanctions my prayer' to become illustrious by my poems. Is there any allusion to his works being admitted to the Palatine library of Apollo?

39. Carminis . . orbem, 'the sphere' or 'course of my song;' not without some emphasis on 'nostri' = 'such as befits me,' i. e. songs of love, which he had spoken of in the earlier part of the Elegy as his particular province. Kuinoel compares Ov. Rem. Am. 398 'gyro curre, poeta, tuo:' see on 4. 2 (3. 2), 21.

Interea, as 3. 4 (2. 13), 25, while yet I live and write.

40. Ut seems better than 'in,' which Lachm. and Haupt read from the 'insolito' of some MSS.; 'gaudeat in sono' would scarcely be Latin (cp. Ov. Fast. 4. 193), not to mention the abruptness of the connection. Orelli requires 'sono' to be constructed with 'tacta.'

41. In most of the MSS. a new elegy is marked as beginning here: but v. 39 seems to point rather, as Muretus shewed, to the following lines as constituting the resumption of his favourite theme there spoken of.

Detinuisse. Orelli and others would read 'delinisse' to avoid the repetition of sound in the 'sustinuisse' of the following line. Hertzberg however sees in it an 'efficax *δμοιόπτωτον*.' Cp. Martial 14. 166 (of the same lyre) 'Quae duxit silvas detinuitque feras.'

42. Sustinuisse Paley well explains by 'tenuisse ne deorsum fluerent.' Cp. Manil. 5. 561 (of the sea) 'sustinuit fluctus.'

Saxa Cithaeronis Thebas agitata per artem
Sponte sua in muri membra coisse ferunt;
Quin etiam, Polypheme, fera Galatea sub Aetna
Ad tua rorantes carmina flexit equos;
Miremur, nobis et Baccho et Apolline dextro,
Turba puellarum si mea verba colit?
Quod non Taenariis domus est mihi fulta columnis,
Nec camera auratas inter eburna trabes;
Nec mea Phaeacas aequant pomaria silvas,
Non operosa rigat Marcius antra liquor:
At Musae comites, et carmina grata legenti,
Et defessa choris Calliopea meis.
Fortunata, meo si qua es celebrata libello!
Carmina erunt formae tot monumenta tuae.
Nam neque pyramidum sumptus ad sidera ducti,
Nec Jovis Elei coelum imitata domus,
Nec Mausolei dives fortuna sepulcri

43. Thebas (MSS.), changed by Heinsius into 'Thebanam.' Others prefer 'Thebis' or 'Thebes.' The simplest way perhaps of taking the accusative is to suppose it = 'ad Thebas,' 'drawn (by his music) to Thebes.' To take it as in apposition to 'saxa,' = 'the stones that grew into Thebes,' would be very harsh.

46. Rorantes .. equos, 'sea-horses' attendant on the ocean nymphs. For Galatea and Polyphemus see Theocr. Idyll. 6.

49. Quod. This use of 'quod,' prefacing an objection to which a reply is made (as here in v. 53 'At musae comites' etc.), is well known from the common phrases 'Quod ais,' 'Quod quaeris,' 'scribis,' etc., 'As for the fact that,' 'True that.' Cp. Ov. Her. 17. 51 'Quod genus et proavos et regia nomina jactas, Clara satis domus haec nobilitate sua est.'

Taenariis, 'of Taenarian green marble:' cp. Tibull. 3. 3, 14.

50. Camera, 'the ivory (or ivory-white) ceiling intersected with gilded beams.' Cp. Hor. Od. 2. 18, 1.

51. Phaeacas, a form of the adjective perhaps peculiar to Propertius: Tibullus uses the commoner 'Phaeacius' in 4. 1, 78: and hence some texts have here 'Phaeacias.' But Propertius often uses peculiar forms of adjectives and substantives, e. g. 'Baiae aquae,' 'Romula vincla,' 'Curii fratres,' etc.

Mea, = 'I have no orchards to vie with Phaeacian plantations.' (Paley.)

52. Marcius. 'No water from the Marcian spring refreshes artistic grottoes of mine.' It was the purest water in Rome, first conveyed from the Pelignian country into the city by Q. Marcius Rex, 144 B.C. See its history in Pliny, H. N. 31. 24.

53. Grata. Lachmann adopts this, with one good MS., instead of 'cara,' which Hertzberg retains as having 'plus coloris et ἦθους.' There is little or no difference in the meaning, but 'grata' avoids a somewhat unpleasant alliteration of 'c' in the two lines.

54. Defessa .. choris, 'wearying herself to take part.' Propertius represents himself as tiring out the Muses in the dance, according to the image he sets forth in 4, 20: 'Me juvat .. Musarumque choris implicuisse manus;' cp. Hesiod, Theog. 3. Calliope is often taken by the poets as the Muse κατ' ἐξοχήν, the representative of the Nine: see 2, 38.

57. Pyramidum sumptus, 'the Pyramids' lavish pile,' = 'sumptuosae Pyramides.' Cp. Hor. Od. 3. 30, 2 'Regalique situ pyramidum altius.' Nothing could be weaker than Burmann's emendation, 'montes.'

59. Dives fortuna, 'nor the gorgeous state of Mausolus' tomb,' a poetic periphrasis for the tomb itself, like the 'sumptus Pyramidum' just before.

Mortis ab extrema conditione vacant.
Aut illis flamma aut imber subducet honores,
Annorum aut ictu pondera victa ruent;
At non ingenio quaesitum nomen ab aevo
Excidet: ingenio stat sine morte decus.

XXXIV.

LIB. IV. EL. 2 (3).

WE have here a dream of Propertius, or rather, as Paley thinks, an allegory, in which he represents himself as called away by Apollo from the pursuit of Epic poetry, for which his genius was unsuited, to that of Elegiac or Amatory verse: in the treatment of such themes Calliope was to be his patroness, and Philetas his model. Compare 5. 1, 70 foll.

VISUS eram molli recubans Heliconis in umbra,
Bellerophontei qua fluit humor equi,
Reges, Alba, tuos et regum facta tuorum
Tantum operis nervis hiscere posse meis;
Parvaque tam magnis admoram fontibus ora,
Unde pater sitiens Ennius ante bibit,
Et cecinit Curios fratres, et Horatia pila,

Mausolei is here an adjective.

63. Ab aevo: so 4 (3). 6, 7 'excidit aevo;' it means, 'shall fall away from time' or 'life.' Cp. Virg. Ae. 9. 407 'memori vos eximet aevo:' Hom. Il. 24. 725 ἀν' αἰῶνος νέος ὤλεο: and Babrius 12. 4 ἐκπεσόντα τῆς ὥρης.

2. Bellerophontei. Hippocrene, the inspiring well of the Muses on Helicon, arose from a kick of Bellerophon's horse Pegasus (πηγή), the properties of the horse and of water being often regarded as kindred in ancient times); hence the 'fons caballinus' of Persius, Prolog. 1, which may contain some reference to this passage: so 'Gorgoneo lacu' below, v. 32.

4. Tantum operis, the accusative in apposition, not to 'reges,' but to the whole sentence, as in Virg. G. 3. 40 'Silvas saltusque sequamur Intactos, tua, Maecenas, haud mollia jussa.' The expression nervis hiscere is rather incongruous and obscure: we may compare the somewhat similar 'carmen hiare lyra' in 3. 29 (2. 31), 6. 'Strain my opened mouth to sing on my lyre so hard a theme.' Its use is altogether different in Virg. Ae. 3. 314.

5. Admoram, referring probably to the poems arranged as the fifth Book of Propertius.

7. Cecinit, the reading of the MSS., for which Lachmann substituted 'cecini,' from one good edition, thinking it better to make Propertius say that he in his dream sang of the Curiatii, etc., than go on needlessly enumerating all that Ennius had written about. Hertzberg, however,

Regiaque Aemilia vecta tropaea rate,
Victricesque moras Fabii, pugnamque sinistram
Cannensem et versos ad pia vota deos,
Hannibalemque Lares Romana sede fugantes,
Anseris et tutum voce fuisse Jovem;
Cum me Castalia speculans ex arbore Phoebus
Sic ait, aurata nixus ad antra lyra:
Quid tibi cum tali, demens, est flumine? quis te
Carminis heroi tangere jussit opus?
Non hic ulla tibi speranda est fama, Properti:
Mollia sunt parvis prata terenda rotis,
Ut tuus in scamno jactetur saepe libellus,
Quem legat expectans sola puella virum.
Cur tua praescriptos evecta est pagina gyros?
Non est ingenii cymba gravanda tui.

Kuinoel, and Paley retain 'cecinit,' i. e. on the strength of his Heliconian draught (see Pers. Prol. 3) Ennius at once became the singer of the Curii, etc.: so Propertius was just going to take his Epic draught, when Phoebus interposed.

For Curii fratres = 'Curiatii,' see note on 1, 51.

8. Regiaque Aemilia. If 'cecinit' be read, these words should strictly refer to some other victory than that of Aemilius Paulus over Perseus, which happened in the year *following* the death of Ennius; and accordingly Hertzberg supposes the overthrow of Demetrius of Pharos by L. Aemilius Paullus in 219 B.C. is here meant; but the latter exploit was far too insignificant to be ranked with the great events noticed in these lines. On the contrary, the victory over the great king of Macedonia was an event worthy of the Epic Muse, and the description given in Livy (45. 35) of the triumphal return of Aemilius up the Tiber in a vessel decorated with the spoils of Macedonia, leaves hardly any doubt that the allusion is to this, through a slight confusion of the poet's memory.

12. Fuisse. We have similar changes in construction, e. g. 1, 26 'isse' after 'pulsas:' and 16, 26 'desiluisse' after 'fugata.'

Jovem, = 'Jovis arcem,' the Capitol.

13. Ex arbore, i.e. from among the trees shading the Castalian fount; cp. 'Heliconis in umbra' v. 1: 'Aonium nemus' v. 42. Apollo is often represented on coins as leaning on his lyre, the lyre itself sometimes resting on the trunk of a tree.

18. Mollia .. rotis. There is no need of referring 'prata' to the Μουσῶν λειμῶνα of Aristoph. Ran. 1300, as Hertzberg suggests. It is a proverbial way of stating that each kind of genius should undertake its proper work, and follow its peculiar line. 'Mollia' is used as in 1, 19 (cp. 3. 32 (2. 34), 42) in reference to the smooth run and tender subjects of Elegiac poetry, which is symbolized under the 'mollia prata.'

Parvis rotis, i.e. 'humble,' 'unambitious,' as 'parva ora' v. 5.

19. In scamno, i. e. that your poetry may be popular among maidens, as they sit solitary, waiting for their lovers. Some would take Ut = 'although,' and dissociate it from the line preceding: 'though you are popular among girls, why do you aim at tasks beyond your power?' but this would require 'legit' rather than 'legat.'

21. Evecta: Scaliger's emendation of 'praescripto sevecta' (MSS.), the latter a word not found elsewhere. The accusative is like 4, 37 'fines non exeat aequor,' and Hor. Od. 4 15, 9 'ordinem Rectum evaganti.'

Gyros, used in a similar sense by Ov. Rem. Am. 398; cp. above, 1, 39 'Carminis .. orbem,' metaphor from the race-course.

Alter remus aquas, alter tibi radat arenas,
Tutus eris: medio maxima turba mari est.
Dixerat, et plectro sedem mihi monstrat eburno,
Qua nova muscoso semita facta solo est.
Hic erat affixis viridis spelunca lapillis,
Pendebantque cavis tympana pumicibus,
Orgia Musarum et Sileni patris imago
Fictilis, et calami, Pan Tegeaee, tui,
Et Veneris dominae volucres, mea turba, columbae
Tinguunt Gorgoneo punica rostra lacu;
Diversaeque novem sortitae rura puellae
Exercent teneras in sua dona manus.
Haec hederas legit in thyrsos, haec carmina nervis
Aptat, at illa manu texit utraque rosam.
E quarum numero me contigit una dearum,
Ut reor a facie, Calliopea fuit:
Contentus niveis semper vectabere cycnis,
Nec te fortis equi ducet ad arma sonus.
Nil tibi sit rauco praeconia classica cornu
Flare, nec Aonium cingere Marte nemus,
Aut quibus in campis Mariano proelia signo

23, 24. Remus .. turba: cp. Virg. Ae. 5. 163; Ib. 152.

29. Orgia. For want of something better I adopt this ingenious emendation of Haupt's (which seems preferable to the 'Organa Musarum' favoured by Hertzberg) for the 'Ergo Musarum' of the MSS., of which nothing satisfactory can be made, the 'ergo' of Hor. S. 2. 6, 70 forming no justification of its use here. Cp. Sen. Oed. 429, 431 'Te senior turpi sequitur Silenus asello .. Condita lascivi deducunt orgia mystae.'

31. Mea turba, 'flock precious to me:' something may be said for the suggestion, 'mea cura.'

33. Diversae .. rura, 'each apart from the rest in the field (of art) assigned to her.' Paley quotes Aristoph. Ran. 1300 to illustrate 'rura.' Scaliger conjectures 'jura.'

34. Dona, i. e. preparing their gifts for the different classes of poets enumerated in 'thyrsi,' 'carmina,' etc., the Dithyrambic, Epic (?), Elegiac or Amatory.

39. Vectabere cycnis. The allusion is to the car of Venus drawn by swans, indicating the goddess who would preside over the poems of Propertius. Cp. Hor. Od. 4. 1, 10. Ovid represents himself under a similar image, Ars Am. 3. 809 'Lusus habet finem: cycnis descendere tempus' etc.

40. Ducet ad arma, i. e. 'to sing of deeds of war,' to meddle with heroic poetry, as in 2. 1, 18 'Ut possem heroas ducere in arma manus.'

41, 42. Praeconia classica, 'let it be no task of yours to blow from the hoarse clarion praises of naval triumphs,' as opposed to the battles on land mentioned in the next lines: cp. 2. 1, 28 'classica bella.' Kuinoel retains the 'praetoria' of the Aldine text, 'quia classicum apud praetorem sive imperatorem canitur.'

42. Flare must unquestionably be substituted for 'fiere' (MSS.), Lachmann happily comparing Martial 11. 3, 8 'Pieria .. proelia flare tuba:' see on 6 (7), 46.

Cingere. The MSS. waver between this and 'tingere;' but the former (Qy. 'to surround a wood occupied by the foe') seems a less violent expression than 'tingere' = 'cruore nemus implere.'

43, 44. Aut quibus. We must supply

Stent et Teutonicas Roma refringat opes;
Barbarus aut Suevo perfusus sanguine Rhenus
Saucia maerenti corpora vectet aqua.
Quippe coronatos alienum ad limen amantes,
Nocturnaeque canes ebria signa fugae,
Ut per te clausas sciat excantare puellas,
Qui volet austeros arte ferire viros.
Talia Calliope, lymphisque a fonte petitis
Ora Philetaea nostra rigavit aqua.

XXXV.

LIB. IV. EL. 4 (5).

THIS Elegy, together with the one immediately preceding ('Arma deus Caesar dites meditatur ad Indos') was evidently written about the year 732 A.U.C. (between 21 and 20 B.C.), when Augustus went to Asia, threatening India and Parthia with war. See 3. 1 (2. 10), 15, 16. The poet declares himself unwilling to join the expedition, even if all the booty of the 'domus intactae Arabiae' awaited him. He does not share the

'canere,' as involved in 'flare' and 'cingere;' 'in what plains beneath the Marian standard the battle is ranged.'

Mariano .. signo, because till the second consulship of Marius, B.C. 104, the eagle was not the single ensign of the army, but was associated with the emblems of the wolf, horse, and other animals. After Marius the eagle was alone retained.

44. Stent, not 'stays,' but 'is ranged,' with the notion of a standing fight. The defeat of the Cimbri, 102 B.C., is here alluded to.

45. Suevo. Most MSS. have 'sevo;' but the context requires rather an epithet of detail; the defeat of Ariovistus by J. Caesar, B.C. 58, is probably meant. For the important position occupied by the Suevi, see Tac. Germ. c. 38; Caesar. B. G. 4. 1.

46. Maerenti: the patriotic river being opposed to Rome's successes over the Fatherland.

Vectet. 'Quo' or 'ut' must be supplied from the 'quibus' of v. 43: such awkward ellipses are not infrequent in Propertius.

48. Signa fugae. The images of war are still continued: combats of Love, not of Mars, are to be the poet's theme. 'Spolia ab ebrio amatore nocturnis rixis de puellis recepta' is Hertzberg's explanation of the words.

Ebria is by hypallage placed with 'signa,' in sense belonging of course to those who leave the torches, flowers, crowbars, etc.

49. Excantare, 'serenade them out,' entice them out by song from their bolted chambers.

50. Ferire, a phrase of ordinary life for 'to cheat,' not uncommon in the Comoedians. Cp. Plaut. Trin. 2. 1, 19; Teren. Phorm. 1. 1, 13. Propertius uses it again in 5 (4). 5, 44. Here however the word may have been chosen with reference to the weapons of Love's war, the use of which the poet teaches.

52. Philetaea, i.e. of which Philetas had drunk. The same figure is used in 5 (4). 6, 4 'Et Cyrenaeas urna ministret aquas,' i.e. imitation of Callimachus. Cp. Ov. Amor. 3. 9, 25 'Adjice Maeoniden, a quo ceu fonte perenni Vatum Pieriis ora rigantur aquis.'

covetousness of his times, which stimulated men to join in these enterprises (see Tibull. 1, 1), and kept up the spirit of war. Yet they will carry none of their spoils out of the world with them: captor and captive will go to the grave equally destitute. For himself, he will prefer in his youth and prime the indulgence of Love and Poetry. When those fail, he will turn to graver studies, the pursuit of physics and the problems of another world. There is a translation of part of this Elegy among the works of Gray.

Pacis Amor deus est; pacem veneramur amantes.
Stant mihi cum domina proelia dura mea.
Nec tamen inviso pectus mihi carpitur auro,
Nec bibit e gemma divite nostra sitis.
Nec mihi mille jugis Campania pinguis aratur,
Nec miser aera paro clade, Corinthe, tua.
O prima infelix fingenti terra Prometheo!
Ille parum cauti pectoris egit opus:
Corpora disponens mentem non vidit in arte.

2. Stant .. proelia. Lachm. adopts the conjecture of Heinsius, 'sat' for 'stant;' but the MS. reading makes very good sense, if the emphasis be rightly laid on 'cum domina.' 'The severest war I can endure is with the lady of my love.' For the phrase 'stare proelia' (not = 'strife is ceased,' as some take it), see above, on 2, 44.

3. Nec tamen. The thread of connection in these lines is somewhat hard to trace, and Lachmann's emendations, 'Nec tantum,' 'bibat,' 'aretur,' do not at all clear up the difficulty. The poet would say, 'For myself I love peace; and though I have my quarrels with Cynthia, yet what makes others love war (viz. the thirst for gold and luxury) is absent altogether from my heart:' I neither want them nor have them.

Carpitur auro, 'is not fretted with a longing for accursed (rather than 'unseen') gold.'

4. Sitis, for 'sitiens ego,' a metonymy frequent in Propertius: see a still bolder use of the same word in 5 (4). 9, 62 'Iratam sitim' = 'impetum Herculis sitientis et irati.' Cp. Virg. G. 2. 505 'Hic petit excidiis urbem miserosque Penates Ut gemma bibat et Sarrano indormiat ostro.'

6. Nec miser, 'nor mean enough to get money through thy fall.' 'Miser,' the common epithet of 'avaritia,' 'divitiae,' etc. Kuinoel would take it as used adverbially in the sense of 'misere cupio' in Ter. Ad. 4. 1, 6.

Aera .. clade. Early editions have 'ire .. classe,' the last of which Kuinoel adopts; but 'clade,' besides having more authority in its favour, adds much more point to the line. Such is the avarice, that it would lay a Corinth in the dust to glut itself with its spoils!

7. Prima terra, Horace's 'princeps limus' Od. 1. 16, 13; the ἀρχὸς πηλὸς of Soph. Frag. 342. 'O primal clay, so fatal to thy framer,' or 'in the hands of Prometheus.' The allegory (Hertzberg suggests) was probably first made popular by the Alexandrine poets, and through them was introduced into Roman poetry. He refers to Callim. Frag. 133.

8. Cauti pectoris. Kuinoel's way of taking these words seems simpler than Hertzberg's. The latter would make them signify, 'Promethea pectori, dum finxisset, parum cavisse.' It is surely more natural to make them mean, 'The work of Prometheus (Wise-man) shewed an unwise heart,' playing on the name of Prometheus, the next lines pointing out *where* the error lay.

9. Mentem .. arte, 'did not in his handywork take thought of the mind.' Passeratius made the extraordinary conjecture of 'in arce' = 'in capite.' 'In arte,' i.e. while engaged in his art: cp. 2. 3, 42, where 'in arte' should be read for 'in ante,' and taken in a similar sense.

Recta animi primum debuit esse via.
Nunc maris in tantum vento jactamur, et hostem
Quaerimus, atque armis nectimus arma nova.
Haud ullas portabis opes Acherontis ad undas:
Nudus at inferna, stulte, vehere rate.
Victor cum victis pariter miscebitur umbris;
Consule cum Mario, capte Jugurtha, sedes;
Lydus Dulichio non distat Croesus ab Iro;
Optima mors, Parcae quae venit acta die.
Me juvat in prima coluisse Helicona juventa,
Musarumque choris implicuisse manus.
Me juvat et multo mentem vincire Lyaeo,
Et caput in verna semper habere rosa.

10. Recta is here used apparently more in a participial sense, = 'the mind's course should first have been made straight.' The connection with the next line through 'nunc' is, 'since we were originally fashioned thus ill, no wonder now we are what we are.'

11. Maris with in tantum, 'driven into and over the wide ocean in search of foes,' not content with defending ourselves from those at home.

14. Nudus at. I adopt this emendation with Hertzberg for the reading of the MSS., 'ad infernas . . rates.' 'At' being often written 'ad,' and being thus mistaken for the preposition, may have caused the addition of the 's,' making thereby the accusatives. Even if 5 (4). 7, 56 does prove a different transit over the Styx of the evil and the good, explaining the plural 'rates,' there is still the difficulty of 'vehere,' the natural word for being 'carried in,' but not 'carried to the boat.' Besides, the preceding line places the dead soul *at* the waters; the following one must apply to its crossing. Paley, objecting to such an use of 'at,' reads 'ab inferna . . rate.' The alliteration of the 'e' is no worse than that of 'a,' which is very common in Propertius.

15. Umbris, the true reading. One good MS. has 'undis,' which crept in probably from a confusion with the 'undas' of v. 13: and then out of 'undis' arose the ingenious conjecture 'Indis,' which, strangely enough, Kuinoel adopts in his text.

17. Lydus Dulichio. Rich and famous Lydia is contrasted with the poor little islet of Dulichium.

18. A difficult line, both in respect of text, connection, and meaning. Most MSS. give 'parta,' which makes no sense; some have 'parca,' which Scaliger explains as = *τῇ πεπρωμένῃ ἡμέρᾳ*, like 'femina turba' 3. 29 (2. 31), 4; but there seems little or no ground for such a use of the word. Lachmann proposes 'Parcae,' which is more justifiable on the analogy of Virgil's 'Parcarumque dies' Ae. 12. 150, i. e. death brought on, not by rash enterprises of war in quest of spoil, but by the ordinary course of nature on 'the day of destiny;' cp. the Homeric phrases *κατ' αἶσαν*, *ὕπερ μόρον θανεῖν*. 'Parcae' might have been changed into 'parca' to suit the contrast in the preceding lines between Croesus and Irus. The general connection would seem to be, 'Rich or poor, death comes to all; and that death is best which, fixed by destiny, we do not anticipate by any act of our own.' Hertzberg's interpretation of 'parca dies' as 'dies quae hominum vitae diutissime pepercerit' seems as questionable in point of meaning as of authority. Paley takes it, 'in the day of poverty,' from which death is welcome as releasing you.

Acta seems better than the 'apta' of some MSS., if we compare 6, 30 'Ista per humanas mors venit acta manus.'

19. The connection is, 'My joy from my youth has been neither war nor money-seeking, but poetry.'

21. Mentem vincire, not a common expression, = 'enchain (not captives with fetters, but) my own senses with plenteous wine.' In Virg. G. 2. 94 'vincire linguam' denotes a purely physical result of a particular wine.

22. Caput in rosa, i. e. 'crowned with roses,' as Cicero uses the phrase 'esse

Atque ubi jam Venerem gravis interceperit aetas,
  Sparserit et nigras alba senecta comas,
Tum mihi Naturae libeat perdiscere mores,
  Quis deus hanc mundi temperet arte domum;
Qua venit exoriens, qua deficit, unde coactis
  Cornibus in plenum menstrua Luna redit;
Unde salo superant venti; quid flamine captet
  Eurus, et in nubes unde perennis aqua;
Sit ventura dies, mundi quae subruat arces;
  Purpureus pluvias cur bibit arcus aquas;
Aut cur Perrhaebi tremuere cacumina Pindi,
  Solis et atratis luxerit orbis equis;
Cur serus versare boves et plaustra Bootes;
  Pleiadum spisso cur coit igne chorus;
Curve suos fines altum non exeat aequor,

in rosa,' 'potare in rosa;' cp. Martial 8. 77, 2 'in aeterna vivere digne rosa.' It might also mean, though less probably, 'to have the head pillowed on roses,' as in Hor. Od. 1. 5. 1. Kuinoel compares Eur. Herc. Fur. 677 *ἀεὶ δ' ἐν στεφάνοισιν εἶην.*

25. Perdiscere. 'Then let me rightly spell of Nature's ways' Gray.

26. Mundi .. domum. Cp. 3. 7 (2. 16), 50 'aetheria domo,' used, as often in Lucretius and Ovid, for the heavens, the upper of the three divisions into which the world was distributed.

27. Exoriens, not 'the sun,' for which use of the word the 'oriens' of Virg. Ae. 5. 739, and Val. Fl. 3. 411 afford no justification; but 'Luna' is supplied from the following line. Of the sun he speaks later, in v. 34.

Deficere, in the sense of 'setting,' not, 'being eclipsed.' See Burm. on Ov. M. 2. 382 'expers Ipse sui decoris, qualis, cum deficit orbem, Esse solet.'

Coactis: so Ovid uses 'coire,' Her. 2. 3 'Cornua cum Lunae pleno semel orbe coissent.' Cp. Lucan 1. 532 'cornuque coacto.'

29. Salo superant. 'How rising winds the face of Ocean sweep' Gray. Some would interpret, 'lord it o'er the sea,' but 'superare' in this sense requires the accusative. It is rather, 'swell' or 'surge over the sea,' 'salo' being a local ablative.

Quid .. captet. Cp. Virg. G. 1. 462. 'Quid cogitet humidus Auster,' and Persius 6. 12 'Quid praeparet Auster.' There is a singular interchange of moods in these lines not easy to be accounted for; cp. Persius 3. 67 foll.

30. In nubes, i. e. 'supplies of water to the clouds from year to year.'

31. Sit ventura. For 'sit,' (see v. 39,) which is given in all the MSS., Kuinoel adopts the emendation 'si'='an' (so used in v. 40). This use of 'si' is however much less common in the best Latin authors than he appears to suppose. As to the sentiment, see Lucr. 5. 95; Ov. M. 1. 256; Lucan 1. 79; Manil. 2. 807.

32. Bibit. Cp. Virg. G. 1. 380 'et bibit ingens Arcus,' according to the belief that the rainbow drew up water from the lakes, rivers, and sea, to return it in the shape of rain; so Tibull. 1. 4, 44 'imbrifer arcus.'

34. Luxerit, in point of form, may be from 'luceo' or 'lugeo;' 'atratis' shews the latter to be meant.

35. Serus versare, 'late in turning,' ='qui cunctatur versare.' Cp. 3. 13 (2. 21), 15 'faciles praebere;' Ib. 31, 26 'mittere lassa.' See on Catull. 64 (66). 67.

36. Spisso igne, 'congregated fires,' is found in all the MSS. 'Imbre' is adopted by Kuinoel almost alone from a conjecture of Heinsius on Ov. M. 10. 508. See Manil. 1. 751 foll., quoted by Hertzberg. Tennyson's comparison of the Pleiades to 'a swarm of fire-flies tangled in a silver braid' will illustrate this characteristic of them.

Plenus et in partes quatuor annus eat;
Sub terris sint jura deum et tormenta gigantum;
Tisiphones atro si furit angue caput;
Aut Alcmaeoniae furiae aut jejunia Phinei;
Num rota, num scopuli, num sitis inter aquas;
Num tribus infernum custodit faucibus antrum
Cerberus, an Tityo jugera pauca novem;
An ficta in miseras descendit fabula gentes,
Et timor haud ultra quam rogus esse potest.
Exitus hic vitae superet mihi! Vos, quibus arma
Grata magis, Crassi signa referte domum.

XXXVI.

LIB. IV. EL. 6 (7).

AN Elegy on the death of Paetus, a young friend of the poet, who had been wrecked and drowned in a voyage to Alexandria, undertaken, it would seem, with some lucrative object. Propertius denounces the thirst for money, and the ventures upon the sea to which it leads. Hertzberg, on somewhat slight grounds, considers this Elegy to have been an imitation of a poem of Callimachus, fragments of which have been preserved by Stobaeus.

ERGO sollicitae tu causa, pecunia, vitae es;

40. Furit, 'if Tisiphone's head is wild with the black ringlet-snake.'

41. Alcmaeoniae. Alcmaeon was haunted by the Furies for having murdered his mother Eriphyle at the command of his father Amphiaraus and of the oracle of Apollo.

Phinei, king of Arcadia, was punished for his cruelty to his sons by the Harpies being set to take away or spoil every meal. The peculiarity of this passage is, that his punishment seems to be extended also to the world below; see however Virg. Ae. 6. 603 foll.

44. Tityo pauca, 'and whether Tityus finds his nine acres too few;' 'Scarce to nine acres Tityus' bulk confined' Gray. Cp. Tibull. 1. 3, 75.

45. Propertius was not ignorant of the teachings of Lucretius. See also 3. 32 (2. 34), 53 foll.

47. Exitus hic, 'such be the course of life left me to its end.' Propertius' next words were accomplished, the Parthians voluntarily surrendering the lost standards, an event often celebrated in the poets, e. g. Hor. Od. 4. 15, 6; Ep. 1. 12, 27. See also Ov. Fast. 5. 580–598.

1. Ergo, as 23, 1. The use of 'ergo' in outbursts of indignation and complaint is very common. One or two indifferent MSS. have 'Ergone,' which has been adopted in a few texts. But 'ergo' is never found with the ultimate short in any of the Augustan poets, unless Ov. Her. 5. 59 'Votis ergo meis alii redituro redisti,' together with Tr. 1. 1, 87, be exceptions. In Lucan, Martial, and Statius, on the contrary, 'ergŏ' is not uncommon.

Per te immaturum mortis adimus iter!
Tu vitiis hominum crudelia pabula praebes;
Semina curarum de capite orta tuo.
Tu Paetum ad Pharios tendentem lintea portus
Obruis insano terque quaterque mari.
Nam dum te sequitur, primo miser excidit aevo,
Et nova longinquis piscibus esca natat;
Et mater non justa piae dare debita terrae,
Nec pote cognatos inter humare rogos:
Sed tua nunc volucres adstant super ossa marinae;
Nunc tibi pro tumulo Carpathium omne mare est.
Infelix Aquilo, raptae timor Orithyiae,
Quae spolia ex illo tanta fuere tibi?
Aut quidnam fracta gaudes, Neptune, carina?
Portabat sanctos alveus ille viros.
Paete, quid aetatem numeras? quid cara natanti
Mater in ore tibi est? non habet unda deos.
Nam tibi nocturnis ad saxa ligata procellis

3. Crudelia, i. e. as involving their destruction.

4. De capite, not 'from thy source,' but ('pecunia' being personified here) 'from thee,' 'caput,' as often, standing 'pars pro toto.'

Orta, without the verb substantive, as 1, 12 'secuta.'

5. Pharios. The name of the island lying off the harbour of Alexandria was used occasionally by the Latin poets for the whole of Egypt, as Lucan 8. 442 'petimus Pharon arvaque Lagi.' See also Tibull. 1. 3, 32.

7. Excidit, not as some would take it, '(navi) excidit,' but with 'aevo,' as in 1, 64, 'lost his young life.'

8. Nova longinquis. The one epithet explains the other, 'strange to the fish of distant waters.' Kuinoel quotes Ov. Ibis 148 'Nostraque longinquus viscera piscis edet.'

9. Debita terrae, 'right tribute of respectful dust,' the sprinkling of earth over the corpse being the well-known mark of 'pietas:' cp. Hor. Od. 1. 28, 24. This seems better than to make 'terrae' a dative, 'due honour to the sacred remains,' 'terra' being used for 'manes' occasionally, or 'mother Earth,' who is honoured when the dead are buried.

10. Pote (as Paley remarks), not the neuter, but stands for 'poti(s) est,' like 'mage' for 'magis.'

Cognatos .. rogos, a hypallage of the adjective (as Catull. 66 (68). 97 'cognatos cineres') very common in Propertius. The whole of this passage has been well illustrated from an epigram of Glaucus of Athens, one of the Greek Anthologists, which might have been known to Propertius:

Οὐ κόνις οὐδ' ὀλίγον πέτρας βάρος, ἀλλ' Ἐρασίππου
Ἦν ἐσορᾷς αὕτη πᾶσα θάλασσα τάφος·
Ὤλετο γὰρ σὺν νηΐ· τὰ δ' ὀστέα ποῦ ποτ' ἐκείνου
Πόθεται, ἀθυίαις γνωστὰ μόναις ἐνέπειν.

16. Sanctos, 'no unholy men were they whom that vessel bore,' i. e. they did not deserve to be wrecked for any guilt. Kuinoel compares the parallel thought in Hor. Od. 3. 2, 26.

19. Nam, proof of the mercilessness of the waves, spoken of in the preceding line.

Ad saxa to be taken with 'ligata .. vincula,' not 'detrito.' It seems that the vessel had been moored for the night ('nocturnis procellis') by cables to rocks

Omnia detrito vincula fune cadunt.
Sunt Agamemnonias testantia litora curas,
Qua natat Argynni poena minantis aquae.
Hoc juvene amisso classem non solvit Atrides,
Pro qua mactata est Iphigenia mora.
Reddite corpus humo! (Posita est in gurgite vita!)
Paetum sponte tua, vilis arena, tegas!
Et quoties Paeti transibit nauta sepulcrum,
Dicat: Et audaci tu timor esse potes.
Ite, rates curvas et leti texite causas!
Ista per humanas mors venit acta manus.
Terra parum fuerat fatis; adjecimus undas:
Fortunae miseras auximus arte vias.
Ancora te teneat, quem non tenuere Penates?
Quid meritum dicas, cui sua terra parum est?

on the shore; but in the heaving of the surge the rope had worn away against the rock, and, dropping into the sea, had set the crew adrift to meet the fury of the gale. 'Saxa,' at this stage of nautical experience, can hardly stand, as some suggest, for the *εὐναὶ* or large stones used for anchors in primitive times, though v. 33 might seem to favour such an interpretation.

21, 22. A very difficult passage in point of meaning, construction, and mythology. As to the reading, I retain the 'minantis aquae' of the MSS. in preference to Athamantiadae' (Hertzberg's conjecture), and adopt the 'natat' of several editions in preference to 'notat.' 'There are shores that witnessed Agamemnon's grief, where floated Argynnus, victim to the angry wave.'

Argynni poena aquae, = 'Argynnus punitus ab aqua,' the construction of the double genitive, more common in Greek than Latin. For 'poena,' as thus used, see 3. 12 (2. 20), 31.

Qua (not 'quae') is in all the MSS.

Natat (='natavit,' see 22, 13), of a drowned corpse, occurs above in v. 8. Propertius here compares the fate of Paetus with that of Argynnus, a youth loved by Agamemnon, who (according to Athenaeus 13. 8, p. 608) was drowned in the Cephissus, or in the sea (according to other versions perhaps of the story), and whose loss so overwhelmed Agamemnon, that the delay caused by his grief ultimately brought about the sacrifice of Iphigenia. This last we may suppose to be added in order to intensify the evils of which the sea was guilty, though some critics have regarded vv. 23 and 24 as an interpolation.

25. Reddite, sc. 'undae,' or 'Aquilo and Neptune' from vv. 13, 15. The transition is very abrupt, Propertius now calling on these to give up the dead. Lachmann would transpose vv. 25–29 to after v. 70, where 'reddite' would continue the appeal to the sea-nymphs. It must however be remembered that the poet is speaking in the excitement of passion and grief.

Posita . . vita stands best, as Haupt gives it, in a parenthesis, 'You have got already the best part, his life; restore at least his body to the earth.' Several MSS. have 'positaque' (Kuinoel and Hertzberg).

26. Sponte, i. e. without waiting for friends to do it.

31. Terra, i. e. Earth did not supply enough occasions for death.

Fatis in all the best texts is joined with 'fuerat.' Kuinoel however, with Paley, attach it to 'adjecimus,' comparing Lucan 3. 195 (of the Argo) 'fatisque per illam Accessit mors una ratem.'

32. Fortunae . . vias, 'chance ways to misery have been added to by Art.' Kuinoel's 'Naturae' is a mere conjecture; the same confusion between the two words occurs again just below, v. 37.

34. Sua terra, i. e. 'Earth, man's proper element.' Hatred of the sea seems characteristic of the Roman poets, especially Propertius; see 1. 18 (17), 13 foll. Cp. Tibull. 1. 3, 37; Hor. Od. 1. 3, 21.

Ventorum est, quodcumque paras: haud ulla carina
  Consenuit; fallit portus et ipse fidem.
Natura insidias pontum substravit avaris;
  Ut tibi succedat, vix semel esse potest.
Saxa triumphales fregere Capharea puppes,
  Naufraga cum vasto Graecia tracta salo est.
Paullatim socium jacturam flevit Ulixes,
  In mare cui soli non valuere doli.
Quod si contentus patrio bove verteret agros,
  Verbaque duxisset pondus habere mea,
Viveret ante suos dulcis conviva Penates,
  Pauper, at in terra, nil ubi flare potest.
Non tulit hic Paetus stridorem audire procellae,
  Et duro teneras laedere fune manus,
Sed Thyio thalamo aut Oricia terebintho
  Effultum pluma versicolore caput.

37. Insidias is found in one good MS., and seems preferable to the more common 'insidians;' 'Nature (cp. Ov. M. 1. 21) spread the sea for a snare to the covetous.' The emphasis is of course on 'insidias' = 'it was with treacherous aim that' etc.

Substravit, with special reference to 'insidias.'

39. Triumphales, i. e. even when nearly succeeding they were wrecked at last.

40. Tracta, either for 'distracta,' 'scattered;' or else, 'drawn,' 'sucked in by the vasty deep.' 'Trita' is found in some MSS. It is difficult to see the force of paullatim in the next line, unless it implies that the comrades were carried off one by one; but I am hardly prepared to adopt (with Kuinoel) Heinsius' ingenious emendation, 'palantum.'

42. Soli (as in all the MSS.) = 'solum.' The sea alone proved too much for the skill of Ulysses, Propertius designedly ignoring the deaths of Ulysses' comrades on land (Hom. Od. 9. 63, 566 etc.). Paley however, with Lachm., adopts Lipsius' excellent conjecture, 'soliti.'

43, 44. Verteret .. duxisset. For a similar conjunction of tenses after 'si' cp. 1. 18 (17), 19. Verteret must mean, 'had he continued to plough.'

46. Pauper, here used in its true sense, 'of humble means.' Kuinoel quotes Seneca's definition in Ep. 87 'Paupertas est non quae pauca possidet, sed quae multa non possidet.'

Flare is Jacob's singularly happy correction of the 'flere' of all the MSS., which last Weber, Kuinoel, and Paley retain; 'where he can have nought to weep' does not suit the context well, whereas 'flare' not only makes excellent sense, but strikes the note continued in the ensuing line; 'where wind has no power,' 'flare' being = nom. c. and 'nil' accusative. For a similar confusion in the MSS. between 'flare' and 'flere,' see on 4. 2 (3. 3), 42.

47–50. Non tulit hic. 'Here (while on shore) Paetus had not to bear the howling of the tempest, or the hurting of his soft hands against the coarse rope, but in a chamber of citron or of Orician terebinth, his head was pillowed on a cushion of many-coloured down.' The construction is awkward, even when 'Effultum' be read for 'Et fultum' (MSS.). As Hertzberg remarks, from the negative 'non tulit' must be supplied some verb of an opposite sense = 'Not suffering but indulgence would have been his lot.'

Thyio, the correction made by the Italian scholars of the 'Chio' (Qy. 'with Chian furniture') found in all the MSS.; it is a Latinized adjective of θύον or θυία, usually taken for the citron-tree (cp. Persius 1. 53 'citrei lecti'). Others however read 'Thyiae,' the supposed name of Paetus' wife, = 'in Thya's chamber.'

Huic fluctus vivo radicitus abstulit ungues,
  Et miser invisam traxit hiatus aquam;
Hunc parvo ferri vidit nox improba ligno;
  Paetus ut occideret tot coiere mala.
Flens tamen extremis dedit haec mandata querelis,
  Cum moribunda niger clauderet ora liquor:
Di maris Aegaei quos sunt penes aequora, Venti,
  Et quaecumque meum degravat unda caput,
Quo rapitis miseros primae lanuginis annos?
  Attulimus longas in freta vestra manus.
Ah miser alcyonum scopulis affligar acutis;
  In me caeruleo fuscina sumpta deo est.
At saltem Italiae regionibus advehat aestus:
  Hoc de me, sat erit, si modo matris erit!
Subtrahit haec fantem torta vertigine fluctus;
  Ultima quae Paeto voxque diesque fuit.
O centum aequoreae Nereo genitore puellae,
  Et tu materno tacta dolore Theti,
Vos decuit lasso supponere brachia mento;

51. Huic, i. e. of one so delicately nurtured; 'such was he from whose fingers,' etc.

Vivo (MSS.): 'vivos' has been conjectured, = 'to the quick:' cp. 'vivos et roderet ungues' Hor. S. 1. 10, 71; but this would be little more than a repetition of the idea in 'radicitus.' 'Vivo,' taken together with v. 53, implies that Paetus was tossed about on a plank some time before he was drowned.

Ungues, of the delicate hands mentioned in vv. 48 and 60.

52. Miser..aquam, 'and his poor lips, wide-gaping, drew in the loathsome brine.'

Miser hiatus, a Propertian enallage for 'miseri oris hiatus:' cp. v. 59. Some would take 'hiatus' of the yawning sea, and reading 'aquae' and 'invitum,' interpret it of the waves swallowing the struggling Paetus. There is no authority for 'niger' being substituted, as in Kuinoel's text, for 'miser.'

53. Parvo, emphatic. On a large plank he might have been saved; but the slight spar and everything beside — darkness, rocks, and storm — combined to destroy him.

60. Longas. Long tapering hands were a sign of youth and beauty; cp. 2. 2, 5 'Fulva coma est, longaeque manus, et maxima toto Corpore.' Paetus says that youth was written on his cheeks and hands when he entered on his voyage. Such conjectures as 'lotas' = 'pure hands,' or 'longas .. moras,' are no improvements on the somewhat peculiar expression in the text. Barth explains 'longas' by 'integras antea,' comparing v. 51.

61. Affligar, 'I shall be dashed on the sharp rocks where the sea-birds build.' The MSS. are divided between 'affigar' and 'affligar,' the latter of which, with Hertzberg, I prefer. A similar confusion occurs in Virg. Ae. 1. 45, and often elsewhere. Hertzberg quotes from Callimachus in illustration of this line: ἀλλ' ἐμὲ αἰὼν Κύμασιν αἰθυίης μᾶλλον ἐσωμίσατο.

62. Cp. Hom. Od. 5. 292 Ὣς εἰπὼν ξύναγεν νεφέλας, ἐτάραξε δὲ πόντον Χερσὶ τρίαιναν ἔλων κ.τ.λ. In more than one passage of this Elegy Propertius is evidently thinking of the wreck of Ulysses.

63. Advehat, an almost necessary correction of 'evehat' (MSS.), which last can hardly mean, as Hertzberg urges, 'throw me up,' or 'out' on the shores of Italy.

69. Kuinoel points out Ovid's imitation of this line in Ep. ex Pont. 2. 3, 39 'Mitius est lasso digitum supponere mento, Mergere quam liquidis ora natantis aquis.'

Non poterat vestras ille gravare manus.
At tu, saeve Aquilo, nunquam mea vela videbis;
Ante fores dominae condar oportet iners.

XXXVII.

LIB. IV. EL. 10 (III. 11).

THE subject of this noble poem is the power of women, and the control exercised by them even over the greatest heroes. From such examples as Medea, Penthesilea, Omphale, and Semiramis, Propertius is led on to the most notable instance in his day, viz. the sway exercised by Cleopatra over Antony, and the terror she inspired in almost every Roman but Caesar. Hence the poet passes to the glories of the great victory of Actium, which had just happened, and the praises of Augustus, who by that triumph had become the liberator of both sea and land. Paley conjectures with much plausibility that Propertius here attempted to gratify Maecenas by giving a specimen of his capability for historic subjects.

QUID mirare, meam si versat femina vitam,
Et trahit addictum sub sua jura virum;
Criminaque ignavi capitis mihi turpia fingis,
Quod nequeam fracto rumpere vincla jugo?
Venturam melius praesagit navita mortem:
Vulneribus didicit miles habere metum.
Ista ego praeterita jactavi verba juventa;
Tu nunc exemplo disce timere meo.
Colchis flagrantes adamantina sub juga tauros

72. Iners, 'unenterprising,' 'homekeeping,' i.e. not venturing on the sea. Cp. 1. 8, 10 'Et sit iners tardis navita Vergiliis!'

5. Melius, 'the mariner better than any one else forecasts the coming destruction.'

Praesagit. The verb is common in Plautus, and occurs in Lucretius, but is little used by the poets generally.

Navita. The meaning is: Every one knows best the dangers attending on his own craft; I, as a lover, know consequently the dangers of my condition better than to follow the advice of my inexperienced counsellors.

Mortem (as in most MSS.) need not be altered into 'noctem;' 'nox,' in the sense of 'storm,' (as 1. 18 (17), 10; Virg. Ae. 3. 194,) requires some more suggestive expression in the context than 'navita.'

7. Ista, 'I too in bygone youth have thus rashly talked;' i.e. about breaking the yoke, and getting free from woman's power.

9. Adamantina: i.e. of the hardest metal, sometimes steel, here iron. Cp. the ἀδαμάντινα δεσμά of Aesch. P. V. 6.

Egit, et armigera proelia sevit humo,
Custodisque feros clausit serpentis hiatus,
Iret ut Aesonias aurea lana domos.
Ausa ferox ab equo quondam oppugnare sagittis
Maeotis Danaum Penthesilea rates;
Aurea cui postquam nudavit cassida frontem,
Vicit victorem candida forma virum.
Omphale in tantum formae processit honorem,
Lydia Gygaeo tincta puella lacu,
Ut, qui pacato statuisset in orbe columnas,
Tam dura traheret mollia pensa manu.
Persarum statuit Babylona Semiramis urbem,
Ut solidum cocto tolleret aggere opus,
Et duo in adversum missi per moenia currus,
Ne possent tacto stringere ab axe latus.

10. Proelia sevit, best illustrated by Ov. Her. 12. 95 foll.: Jason, under the guidance of Medea, sowed the teeth that sprang up in a crop of warriors, who at once fell on one another.

11. Hiatus = 'hiantia ora:' see on 6, 52.

12. Aesonias domos, Iolcos, the land of Aeson, Jason's father. Cp. Ov. Her. 12. 128 'Ponitur ad patrios aurea lana deos.'

14. Penthesilea, queen of the Scythian Amazons: hence 'Maeotis.' Cp. Virg. Ae. 1. 490; Ov. Her. 21. 118. She is nowhere mentioned in Homer, (who does notice the Amazons, Il. 3. 189 'Αμαζόνες ἀντιάνειραι,) but was a favourite subject with the Greek painters. There are many versions of her story, some affirming that it was Pyrrhus, not Achilles, who slew her, though all agree that the latter fell in love with her.

15. Nudavit, = '(the removal of) the helmet bared her face:' a condensed idiom common in Propertius.

Cassida, a rare form of the nominative instead of the common 'cassis:' used also by Virg. Ae. 11. 775 'Aurea vati Cassida.' The grammarians compare 'chlamyda,' existing together with 'chlamys.'

17. Omphale. Only one MS. inserts the 'et' before 'in,' nor is there any need of it. It is quite common in the Latin poets to find a long vowel shortened before a succeeding vowel when elision is neglected, e. g. Virg. Ae. 3. 211 'Insulă Ionio;' Id. G. 4. 461 'Rhodopeiă arces;' E. 3. 79 'Valē, valē, inquit Iola.' See Lachmann on Lucr. 6. 743.

18. Gygaeo .. lacu, the famous reservoir for the overflowing waters of the Hermus and Hyllus, mentioned as one of the wonders of Lydia by Hdt. 1. 93. Perhaps some beautifying influence was ascribed to the water (at all events there was a temple to Venus on its shores), which might give a point to 'tincta' = 'lota.'

19. Pacato, in which he had established peace by subduing various monsters, and therefore manifesting still more the greatness of the hero who yet yielded to Omphale's sway. Cp. Virg. Ae. 6. 803 'Erymanthi Pacarit nemora.'

21. Persarum .. urbem. Babylon, so far as it was a city at all in the time of Propertius, was in the power of the Parthians more than of the Persians. However Lucan speaks of it in a similar way, 6. 446 'Babylon Persea.'

22. Cocto .. aggere, = 'coctilibus muris' Ov. M. 4. 58. The meaning is, that these great works, which were done through women, would never have been achieved by their husbands alone.

24. Ne, (= 'ita ut non,') properly used only for the *purpose*, not, as here, for the *result*.

Tacto ab axe, 'through the touching of the wheels.' The preposition, as not uncommonly in Propertius and Ovid, is here redundant.

Duxit et Euphratem medium, qua condidit arces,
  Jussit et imperio subdere Bactra caput.
Nam quid ego heroas, quid raptem in crimina divos?
  Jupiter infamat seque suamque domum.
Quid? modo quae nostris opprobria vexerit armis,
  Et famulos inter femina trita suos?
Conjugis obscaeni pretium Romana poposcit
  Moenia, et addictos in sua regna patres.
Noxia Alexandria, dolis aptissima tellus,
  Et toties nostro, Memphi, cruenta malo,
Tres ubi Pompeio detraxit arena triumphos:
  Tollet nulla dies, hanc tibi, Roma, notam!
Issent Phlegraeo melius tibi funera campo,

26. Subdere, 'bade Bactra bow the head to her sway.' Diodorus (2. 6) relates the failure of Ninus to capture Bactra, until Semiramis came to his aid. 'Surgere,' however, is found in all the MSS., 'subdere' being a conjecture of Burmann's. Paley, with Kuinoel, reads 'surgere,' interpreting it to mean that Semiramis made Bactra the capital of the empire: 'Surgere de operibus exstructis et jam florere incipientibus frequens;' but supposing that 'surgere' could have this meaning, Bactra never was the head of the Assyrian empire. Haupt and Lachmann adopt 'subdere' into their text.

27. Nam quid, not, as Kuinoel interprets, for 'quidnam:' but the conjunction here, as in many other places, refers to a suppressed thought. 'I will say no more of Semiramis and such like: for why should I accuse heroes and gods of bowing to women, when a Roman like Antony gives himself up to a 'meretrix regina Canopi' like Cleopatra?

Raptem in crimina, ('crimine' MSS.) may be compared with the judicial phrases, 'rapere in jus, ad supplicium,' and the like. Hertzberg and Paley retain 'crimine,' Haupt has 'crimina.'

29, 30. Vexerit, the reading of most MSS., and not requiring to be changed, as by Hertzberg and Kuinoel, into 'vexerat.' 'How tell of what disgrace but lately she hath brought on our arms—she a woman and the trull of her own menials.'

31. Conjugis . . pretium, 'the price to be paid by her lewd paramour;' a kind of condensed expression for 'pretium conjugii a conjuge poposcit.' The reading 'conjugii,' adopted by Kuinoel and Orelli, is only a conjecture to save the awkwardness of the genitive 'conjugis' = 'quod conjux dat.' Kuinoel quotes from Florus 4. 2 'Haec mulier Aegyptia ab ebrio imperatore pretium libidinum Romanum imperium petiit.'

33. Alexandria. Some would unnecessarily substitute 'Alexandrina.' The termination 'ia' and 'ea' seem to have been both in use, as in 'Antiochia' and 'Antiochea,' 'Seleucia' and 'Seleucea,' though inscriptions favour the latter forms rather than the former.

Dolis. This characteristic of the Aegyptians is often noticed: cp. Aesch. Frag. 299 (Dind.) *Δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι*: and Kuinoel quotes Theocr. 15. 49 *Οἷα πρὶν ἐξ ἀνάτας κεκροταμένοι ἄνδρες ἔναισον*.

35. Tres ubi. The 'arena' is put, in Propertian style, for Pompey's murder on the Aegyptian shore. The three triumphs were gained on the three continents, the first for his victories in Spain, the second for the conquest of Numidia, the third for his establishment of the Roman supremacy in Asia and the East. Heinsius makes the extraordinary conjecture of 'verna' for 'arena,' referring it to Pothinus, the eunuch who suggested Pompey's assassination to Ptolemy.

36. Notam, the 'disgrace,' which arose from Pompey's death having been inflicted by Septimius, formerly one of his centurions, rather than from its being unavenged, as Kuinoel urges.

37. Phlegraeo campo, the plain of Pharsalia, after his defeat on which Pompey sought refuge in Egypt.

Issent . . funera. Kuinoel compares

Vel tua si socero colla daturus eras.
Scilicet incesti meretrix regina Canopi
(Una Philippeo sanguine adusta nota!)
Ausa Jovi nostro latrantem opponere Anubim,
Et Tiberim Nili cogere ferre minas,
Romanamque tubam crepitanti pellere sistro,
Baridos et contis rostra Liburna sequi,
Foedaque Tarpeio conopia tendere saxo,
Jura dare et statuas inter et arma Mari!
Quid nunc Tarquinii fractas juvat esse secures,
Nomine quem simili vita superba notat,
Si mulier patienda fuit? Cape, Roma, triumphum,
Et longum Augusto salva precare diem!
Fugisti tamen in timidi vaga flumina Nili;

3. 4. 3 (1. 13, 19) 'spatiatur pompa,' interpreting 'elatus et crematus esses.' One MS. has 'essent.'

38. Socero, Julius Caesar, whose daughter Julia Pompey had married: 'or had you even ventured to entrust your neck to your conqueror,' 'isset melius' being understood before 'si.'

40. Una .. nota, 'the single disgrace imprinted (on Rome) by the heirs of Philip's blood:' 'nota,' the nominative in apposition to the sentence. All the other kinsmen of Philip the Great, e. g. Philip III, Perseus, &c. had been vanquished and held in contempt by the Romans; whereas Cleopatra had inspired them with fear. This is better than either to take 'nota' as an ablative after 'adusta' = 'the only one descended from the blood of Philip who was branded with disgrace,' as though Cleopatra were the only discreditable descendant of the Macedonian hero, or to regard 'sanguine' (MSS.) as = 'sanguini,' 'the only blot upon the blood of Philip.' Orelli's view of 'adusta' being used instead of the more usual 'inusta' to denote the lighter and erasible character of the stain, seems somewhat fanciful. He aptly compares Lucan 10. 59 'Dedecus Aegypti, Latio feralis Erinnys ... Terruit illa suo, si fas, Capitolia sistro, Et Romana petit imbelli signa Canopo.'

44. Baridos, not used elsewhere, it appears, by Latin authors: a specimen of Propertius' learned accuracy, *βάρις* being the native name for the boats on the Nile, as described by Hdt. 2. 96.

Contis = our 'punt-poles.' It need hardly be said that this description of Cleopatra's fleet is a poetical exaggeration.

45. Conopia must be written with an 'i' when the penultimate is short, from the form *κωνώπιον*, 'Conopeum' (*κωνωπεῖον*) when it is long, as in Juv. 6. 80. See Bentley on the parallel passage in Hor. Epod. 9. 16. Its strict sense is of course a 'mosquito-net:' but some suppose it denotes here 'military standards,' and others 'tent-awnings.'

46. Jura dare: 'she claimed, aspired to frame laws for Rome;' it is never used for 'jus dicere,' or 'judicare.'

Arma Mari: an indirect compliment to Augustus, Julius Caesar having restored to the Capitol the arms and trophies of Marius, which had been taken down by Sulla, according to Suetonius, Jul. Caes. 11.

Mari is to be joined only with 'arma,' not with 'statuas.' Some good MSS. have 'dare statuas,' without the 'et,' which however would not be quite so much in accordance with the metrical practice of Propertius as the reading of the text; see on v. 53.

47. Tarquinii. Many of the MSS. give 'Tarquini,' which Weber reads. But there is no evidence to shew that the penultima of 'Tarquini' was ever lengthened by the Latin poets, while of the uncontracted genitive of the second declension the instances in Propertius are not infrequent; e. g. 1. 6, 34 'imperii:' and above, v. 31, (according to some) 'conjugii:' 4. 13 (3. 14), 2 'gymnasii.'

51. Tamen, 'boastful as thou wert, yet thou hadst to fly.'

Timidi. The Nile is represented as

Accepere tuae Romula vincla manus.
Brachia spectavi sacris admorsa colubris,
Et trahere occultum membra soporis iter.
Non hoc, Roma, fui tanto tibi cive verenda,
Dixit, et assiduo lingua sepulta mero.
Septem urbs alta jugis, toto quae praesidet orbi,
Femineas timuit territa Marte minas!
Hannibalis spolia et victi monumenta Syphacis
Et Pyrrhi ad nostros gloria fracta pedes;
Curtius expletis statuit monumenta lacunis;
At Decius misso proelia rupit equo;
Coclitis abscissos testatur semita pontes;
Est cui cognomen Corvus habere dedit.

dreading the retaliation of Rome for the insolence of Cleopatra now, while the opposite feeling had been attributed to it in the 'minae' of v. 42.

53. Spectavi, either in poetic vision, or in the representation of Cleopatra with the asp on her arm, carried in the triumphal procession of Augustus. The lengthening of the short syllable before the double consonant of the word following seems not to be the practice of Propertius. See 3. 7 (2. 16). 43; 5 (4). 5, 17; 5 (4). 1, 41 and 4, 48: also below, v. 67.

Sacris: better (with Kuinoel) 'sacred to Isis,' than 'cursed,' 'loathsome.'

54. Trahere, 'and her limbs imbibing sleep in its stealthy approach:' 'iter soporis' being the Propertian equivalent of 'ipsum soporem advenientem.' Others would take the expression to mean 'the way' or 'means of death,' i. e. the poison, like Virgil's 'via mortis,' G. 3. 482. But the former seems both more precise and more picturesque.

55, 56. Non hoc . . mero: represented as Cleopatra's last words. 'Not as long as thou hadst so great a citizen, (i. e. Augustus,) O Rome, couldst thou ever be afraid of me or of those lips drowned in unceasing wine.' Most MSS. have 'fuit,' which might easily have arisen from the repetition of the 't' in 'tanto' immediately following.

Cive, (ablative absolute, as 5 (4). 1, 33,) the name to which Augustus was especially partial: cp. Ov. Tr. 4. 4, 13 'Ipse pater patriae, quid enim civilius illo?'

Lingua, i. e. Antony. Kuinoel quotes Seneca, Ep. 83 'M. Antonium . . quae alia res perdidit . . quam ebrietas nec vino minor Cleopatrae amor?' Horace (Od. 1. 37, 14) attributes the 'mentem lymphatam Mareotico' to Cleopatra as much as to Antony: and so here it might be taken, 'she spoke and in a drunken stupor died.'

57. Toto, found in most MSS. and all the older editions, is an archaism of Propertius, like the 'nullae' (for 'nulli') of 1. 21 (20), 35.

58. Timuit: ironical. Note the double alliteration in this line.

59, 60. Altering these lines is almost as hopeless as retaining them in their present state and position. Kuinoel would place them after the couplet beginning 'Nunc ubi Scipiadae,' etc. Lachmann suggests 'sunt parta' instead of 'monumenta,' and Orelli 'non nota,' with an interrogation after 'pedes.' If we keep them as they are, we can only explain the 'monumenta' as the nominative or vocative of exclamation: 'Think of the tokens of victory we possess.' One first-class manuscript omits these two lines altogether.

61. Monumenta, explained by the 'expletis lacunis' ('chasm') which formed the memorial to Curtius, not any altar or temple to record the event, as Burmann would interpret it.

63. Coclitis . . semita: probably the name of the street retained to mark the path, by which Horatius advanced to defend the bridge.

Pontes, like 'lacunis,' the plural used for the singular, perhaps either to increase the musical sigmatism of the verses, or to amplify the idea of the exploits.

Haec di condiderant, haec di quoque moenia servant:
  Vix timeat, salvo Caesare, Roma Jovem.
Nunc ubi Scipiadae classes? ubi signa Camilli?
  Aut modo Pompeia Bospore capta manu?
Leucadius versas acies memorabit Apollo:
  Tantum operis belli sustulit una dies,
At tu, sive petes portus, seu, navita, linques,
  Caesaris in toto sis memor Ionio.

XXXVIII.

LIB. IV. EL. 17 (III. 18).

AN elegy on the premature death of M. Claudius Marcellus, the nephew of Augustus, which took place in the autumn of 23 B.C., to the great grief of his uncle and all the Roman people. See the well-known lines on the same subject by Virgil, Ae. 6. 860 foll. Marcellus was not drowned at Baiae, as some are disposed to interpret the words of Propertius at v. 9. He was carried off by a disease, which neither the warm baths of Baiae nor the medical skill of Antonius Musa could arrest. It has been supposed that the poet dwells on the natural causes of Marcellus' death in order to divert popular attention from the suspicion attaching to Livia and Tiberius of having hastened it by foul means in order to further their own interests. See Merivale, Hist. Emp. ch. 35.

67. Nunc ubi. The connection is: the glory of Scipio, Camillus, and Pompey will henceforth be eclipsed by that of Augustus, the victor of Actium.

Classes: cp. Livy 28. 45 'Triginta navium carinae, viginti quinqueremes, decem quadriremes quum essent positae, ipse (sc. Scipio) ita institit operi, ut die quadragesimo quinto, quam ex silvis detracta materia erat, naves instructae armataeque in aquam deductae sint.'

68. Bospore capta, i.e. by Pompey the Great at the close of the Mithridatic war, when he gave the captured kingdom of Bosporus to Pharnaces the son and murderer of Mithridates. Though usually masculine, 'Bosporus' seems occasionally to be used feminine. Orelli quotes Sulp. Sev. Dial. 1. 26 'Bosporus exclusa.' Heinsius proposed 'capte,' which Lachmann in his first edition adopted. The common reading 'Bosphora,' retained by Kuinoel, is found in no MS., and is an arbitrary formation on the doubtful model of 'Taenara,' 'Maenala,' etc.

70. Tantum .. dies, 'so much of the labour of a war has one single day taken away,' i.e. so much has the day of Actium done for deciding the whole war.

72. Toto. 'Tuto' is a happy conjecture, but the MSS. and editions are unanimous in favour of 'toto,' i.e. not only in the part about Actium. Kuinoel illustrates these lines from Suetonius (Octav. 98), where some sailors in the bay of Puteoli are spoken of as saluting Augustus with the words: 'Per illum se vivere, per illum navigare; libertate atque fortunis per illum frui.'

Clausus ab umbroso qua ludit pontus Averno,
Fumida Baiarum stagna tepentis aquae,
Qua jacet et Trojae tubicen Misenus arena,
Et sonat Herculeo structa labore via,
Hic, ubi, mortalis dextra cum quaereret urbes,
Cymbala Thebano concrepuere deo;
At nunc invisae magno cum crimine Baiae,
Quis deus in vestra constitit hostis aqua?
His pressus Stygias vultum demisit in undas,
Errat et in vestro spiritus ille lacu.

1, 2. Clausus: referring to the well-known work of Agrippa, who, after uniting the Avernus with the Lucrine lake, let in the sea through a trap-dyke (the 'via Herculea') to form a haven for ships. See Virg. G. 2. 164; Hor. A. P. 63.

Umbroso: the steep sides of the Avernus were once covered with dark woods.

Ludit, the reading of all the MSS.; not inaptly said of the quiet sportive motion of waters protected from winds. Hertzberg and Paley prefer 'alludit,' to be taken with 'stagna,' = 'washes up to the steamy pools of Baiae:' an old edition gives 'lidit.' It seems better to retain 'ludit,' making 'stagna' in apposition to 'pontus,' the waters of Avernus, Lucrinus, and the Gulf of Baiae being united in one after the work of Agrippa.

Fumida, an undoubtedly true correction by Scaliger of 'humida' (MSS.), a very insipid epithet of 'stagna.' Cp. Lucr. 6. 747; Ov. Ars Am. 1. 2, 56 'Et quae de calido sulphure fumat, aquam.'

3. Misenus. For the legend of Misenus—described by some as the pilot, by others as the trumpeter, of Aeneas, but nowhere mentioned by Homer—see Virg. Ae. 3. 239; 6. 162.

4. Sonat, 'rings with the noise of wheels.' The 'via Herculea' was the road along the sand-bank separating the Lucrine lagoon from the outer sea, said to have been made by Hercules to drag the oxen of Geryon along, but really a creation of nature like the chesil beach of Portland. Agrippa widened and fortified it against the sea. Hertzberg and Paley take 'sonat' of the dash of the waves against the now protected road: cp. 1. 12, 2 'Qua jacet Herculeis semita litoribus.'

5. Mortalis, either accusative with 'urbes' for 'urbes mortalium,' which seems singularly weak, unless opposed (as Paley thinks) to 'coelum adire' implied in 'deo,' or else the nominative, said of Hercules 'while yet a mortal, winning cities with the might of his arm.'

6. Thebano deo is evidently Hercules, not Bacchus (as Weber strangely interprets it): the two deities were, it is true, equally worshipped in Thebes, the reputed birthplace of the son of Alcmena; but with this part of Italy the feats of Hercules were much more associated than those of Dionysus; witness the city of 'Herculaneum,' and the tale of the defeat of the giants on the Phlegraean plains.

7. Invisae . . Baiae, the vocative, (not, as some would take it, the nominative containing the apodosis to 'qua' of v. 1 and 3,) 'O Baiae, hateful with thy deep guilt' of causing Marcellus' death. These lines are evidently parenthetical, introduced by the particle expressive of strong feeling: 'God! do I say? if any god visits thee now, it can only be one who loathes thee;' emphasis on 'hostis.'

9, 10. His pressus, the apodosis to v. 1. 'His' is most naturally referred to 'Baiae,' v. 7, i. e. 'with Baian airs and waters overcome.' The relaxing climate of Baiae was known to be fatal to many constitutions. 'Pressus' suits with 'demisit;' the weight of the oppressive air caused him to droop and die.

Demisit is not without a nominative, as Kuinoel says; but the 'ille' of the next line is to be drawn back to form its subject, its position making the pronoun all the more effective by its standing in marked contrast with 'spiritus.'

10. Errat . . lacu, 'he is now but breath (parted from the body) wandering o'er your lake:' cp. Virg. Ae. 4. 648 'ex-

Quid genus, aut virtus, aut optima profuit illi
  Mater, et amplexum Caesaris esse focos?
Aut modo tam pleno fluitantia vela theatro,
  Et per maternas omnia gesta manus?
Occidit! Et misero steterat vigesimus annus!
  Tot bona tam parvo clausit in orbe dies!
I nunc, tolle animos, et tecum finge triumphos,
  Stantiaque in plausum tota theatra juvent;
Attalicas supera vestes, atque omnia magnis
  Gemmea sint ludis: ignibus ista dabis.
Sed tamen huc omnes, huc primus et ultimus ordo:
  Est mala, sed cunctis ista terenda via est.
Exoranda canis tria sunt latrantia colla;
  Scandenda est torvi publica cymba senis.
Ille licet ferro cautus se condat et aere,
  Mors tamen inclusum protrahit inde caput.
Nirea non facies, non vis exemit Achillem,
  Croesum aut, Pactoli quas parit humor, opes.
Hic olim ignaros luctus populavit Achivos,

tremus si quis super habitus errat.' Later writers only use 'spiritus' for 'a ghost.' The image of the Stygian lake is like Theocr. I. 140 Δάφνις ἔβα βόον.

12. Mater, Octavia, sister of Augustus. Amplexum . . focos refers to the adoption of Marcellus into the Julian family, perhaps also to his marriage with Julia, the emperor's daughter. Both ceremonies would be performed before the 'gods of the hearth.' 'Amplexo,' which Kuinoel reads, would be admissible in point of grammar, but 'amplexum' is supported by all the best MSS.

13. Vela theatro. When curule aedile in 23 B.C., Marcellus had exhibited magnificent games, during which, for the first time, the forum was covered over with an awning ('vela'), and its sides draped with superb tapestries. Many of the arrangements were superintended by Octavia, owing to her son's illness, and to this fact the following line points. The Theatre of Marcellus in the Campus Martius was built in his honour by Augustus after the former's death.

17. I nunc. In the abruptness of strong feeling the poet turns to address Marcellus, who, almost before the scenes just spoken of were ended, was seized and cut off by disease. Kuinoel points out the imitation of this line in Ov. Her. 9. 105 'I nunc, tolle animos et fortia facta recense.'

19. Attalicas . . vestes, not referring probably to the festal dress of Marcellus as aedile, but rather to the awnings and draperies spoken of above: cp. 3. 30 (2. 32), 11 'Porticus aulaeis nobilis Attalicis.'

20. Ista, supported by the best MSS.: many good editors however prefer 'usta,' not, I imagine, so much on its own merits, as to prevent the repetition of 'ista' within three lines. It can hardly be denied that 'ista,' = 'these poor shows,' has the greater point of the two.

21. Ordo. The idea of the theatre and the ranks in it is still in the poet's mind; 'the ranks of high and low.' Supply 'tendit' with 'huc' (best MSS. 'hoc').

24. Publica, emphatic, 'all-welcoming;' so Aesch. (Supp. 157) calls Hades πολυξενώτατον.

25. Ferro et aere, i.e. 'with helmet and coat of mail.' In 13, 12 'aes' is used for a helmet: 'Virgineumque cavo protegit aere caput.'

Ille, 'your mightiest captain.'

29, 30. Hic olim . . amor, 'such

Atridae magno cum stetit alter amor. 30
At tibi, nauta, pias hominum qui trajicis umbras,
Huc animae portent corpus inane tuae,
Qua Siculae victor telluris Claudius et qua
Caesar ab humana cessit in astra via.

XXXIX.

LIB. IV (III). EL. 22.

TULLUS, the poet's friend, (see 1. 6,) after accompanying his uncle, the proconsul of Asia Minor, in the character of legate or secretary, did not return to Rome on the expiration of his office, but seems to have employed his time in a protracted tour among the places of interest in those parts. Propertius writes this Elegy to him, urging him to return to Rome, as containing more beauty and interest than all the world beside, as the country of his ancestors, and the true field for the display of his abilities. Similar praises of Italy may be found in Virgil, G. 2. 136 foll.

FRIGIDA tam multos placuit tibi Cyzicus annos,
Tulle, Propontiaca qua fluit Isthmos aqua,

too was the grievous plague that erst wasted the helpless (unwitting of its cause) sons of Greece, what time Atrides heavily rued his second love;' or, 'Atridae,' genitive, 'when Atrides' second love cost the Greeks dear,' as Hor. Ep. 1. 2, 14. 'Hic' (not 'sic') is the reading of the MSS., and refers to the ravages of death spoken of in the preceding lines, or the pestilence that killed Marcellus.

Ignaros, because it was not till Calchas spoke that the Greeks knew why the visitation came.

Alter amor, i.e. Agamemnon's passion for Chryseis, preferred as she was to his *first* and lawful love, Clytaemnestra. Lachmann proposed 'altus' for 'alter,' and Jacob 'cum stat adulter amor.'

31, 32. A very difficult passage, of which none of the proposed interpretations seem altogether satisfactory. The simplest perhaps, requiring no alteration of the received text, is, 'But at thy behest, O mariner, who conveyest across the pool the ghosts of holy men, let the breezes subject to thee (or, 'thy ministering spirits') waft his shadowy form to the place where,' etc. Burmann and others, comparing Ov. M. 13. 488, would take 'animae' with 'inane' in the sense of 'lifeless frame,' 'suae' being adopted in place of 'tuae' (MSS.), and 'portes' for 'portent.' There is much more to be said for Lachmann's substitution of 'hoc' for 'huc:' 'Let Charon bear away the body emptied of its soul; that soul has passed to the stars by the way its fathers and its kindred trod.' But it is very difficult to find any such contrast marked in the text.

33, 34. Qua. The poet asks Charon to convey the shade of Marcellus to 'where Claudius and Caesar passed to the stars by the way common to man,' (the 'cunctis terenda via' of v. 22,) i.e. through death, or 'from the paths of man,' an unusual expression however it be taken. The 'Claudius' here spoken of is of course the great Marcellus, the conqueror of Syracuse, the ancestor of the hero of the present poem.

2. Fluit isthmos, 'where the isthmus floats on the Propontis wave.' Cyzicus

Dindymus, et sacrae fabricata juvenca Cybelae,
  Raptorisque tulit qua via Ditis equos,
Si te forte juvant, Helles Athamantidos urbes,
  Nec desiderio, Tulle, movere meo:
Tu licet adspicias coelum omne Atlanta gerentem,
  Sectaque Persea Phorcidos ora manu,
Geryonae stabula, et luctantum in pulvere signa
  Herculis Antaeique, Hesperidumque choros,
Tuque tuo Colchum propellas remige Phasim,
  Peliacaeque trabis totum iter ipse legas,
Qua rudis Argoa natat inter saxa columba

was situated on an isthmus according to most geographers, though Strabo makes it an island. Many would translate 'isthmos' here 'a strait,' viz. 'the Dardanelles,' but there seems to be no authority for such a sense. It would not be alien to the style of Propertius to take 'fluit Isthmos aqua' for 'aqua Isthmon praefluit.'

3. Dindymus. Hertzberg, taking exception to this form, instead of the commoner 'Dindymon,' or 'Dindyma,' suggests 'Dindyma sacra Rheae et fabricata juvenca Cybelae.' But why should not 'Dindymus' have co-existed with 'Dindymon,' as 'Ilios' with 'Ilion?'

Juvenca. This emendation of Voss involves the slightest change from the 'inventa' of the MSS., and is recommended by the fact that images of cows are often found on the coins of Cyzicus. That city was famous for the temple of Cybele, built (as it was said) by the Argonauts. Together with other works of art, its gold 'stateres' with the head of Cybele on one side were in great repute. The 'heifer' here spoken of is supposed to have been of marble, and to have stood in a chapel of the temple on Mount Dindymon.

Cybelae, the dative, 'in honour of the goddess.' Haupt reads 'sacra (MSS.) fabricata e vite Cybebe.'

4. Raptoris. Mythology places the rape of Proserpine in many different places, though Propertius stands alone, it appears, in describing Cyzicus as its scene. Klausen, however, states that representations of it are to be found on the local coins.

Qua. One or two early editions have 'quae,' but the former seems preferable, the same word being also supplied before 'Dindymus,' unless 'placuit' be rather understood.

5. Si. The apodosis begins v. 17. Visit, if you will, all the wonders of Asia and of Africa, those of Rome and Italy will surpass them all. Actual travels, not pictorial representations of places, etc. seen at Cyzicus, are here meant. Paley, however, thinks otherwise.

8. Phorcidos. The head of Medusa, the daughter of Phorcus, which Perseus cut off, having gone to Tartessus, the legendary home of the Gorgons (whence the 'Gorgades insulae' got their name), in quest of her. Perseus is also connected with Atlas, whom by the head of the Gorgon he changed into the mountain: cp. Ov. M. 4. 655 'Quantus erat, mons factus Atlas.' Propertius in this Elegy indulges his characteristic fondness for mythology.

9. Geryonae, genitive of 'Geryones,' as 'Anchisae' of Anchises. Erythea on the coast of Spain is meant: cp. 5 (4). 9, 2 'Egerat a stabulis, o Erythea, tuis.'

Signa, not 'statues,' but the 'marks,' 'foot-prints,' such as would be shewn to a traveller with an appetite for the marvellous. Burmann compares Pliny N. H. 5. 1 'Ibi (i. e. at Lixur in Mauritania) regia Antaei certamenque cum Hercule; et Hesperidum horti.'

10. Choros: here used in the sense of the Greek χοροί = 'the place for dancing,' as Hom. Od. 12. 318 ἔνθα δ' ἔσαν Νυμφέων καλοὶ χοροὶ ἠδὲ θόωκοι. Such an elision as that which takes place in 'Antaeique' is very awkward, and would rarely, if ever, be found in Ovid.

13. Argoa . . columba: cp. 3. 21, 19 (2. 26, 39) 'Cum rudis Argus Dux erat ignoto missa columba mari.' The ablative here is peculiar, 'through the aid

In faciem prorae pinus adacta novae,
Et si, qua Ortygii visenda est ora Caystri,
Et qua septenas temperat unda vias:
Omnia Romanae cedent miracula terrae:
Natura hic posuit, quidquid ubique fuit.
Armis apta magis tellus, quam commoda noxae,
Famam, Roma, tuae non pudet historiae.
Nam, quantum ferro, tantum pietate potentes
Stamus; victrices temperat ira manus.
Hic Anio Tiburne fluis, Clitumnus ab Umbro
Tramite, et aeternum Marcius humor opus,
Albanus lacus et socia Nemorensis ab unda,
Potaque Pollucis lympha salubris equo.
At non squamoso labuntur ventre cerastae,
Itala portentis nec fluit unda novis;
Non hic Andromedae resonant pro matre catenae,

of the dove,' regarded as the instrument by which the vessel floated safely among the rocks.

Natat for 'natavit,' a use of the present not uncommon in Propertius: see 6, 22; 5 (4). 1, 77 'Me creat Archytae soboles;' Ib. 121 'edit' = 'edidit.'

15. Ortygii. This is Voss' correction of the impracticable 'origae' of the MSS. 'Ortygia' was an old name of Ephesus, which was situated near the mouth of the Cayster, 'the haunt of quails' and other birds: cp. Virg. G. 1. 384. Reading 'Ortygiae' (dative) as though the poet meant 'the shore of Cayster within sight of Ephesus,' robs 'visenda' of half its force. After 'si,' 'legas' is easily understood from v. 12, rendering the change into 'sis' (Haupt) superfluous.

16. Temperat .. vias, i.e. 'moderates its course divided into seven channels,' as Kuinoel rightly explains it. It is just one of those condensed expressions so characteristic of the poet. Barth holds that not the Nile, but the Rhesus, a river of the Troad, is here meant.

18. Ovid imitates this line, Ars Am. 1. 56 (speaking of Rome) 'Haec habet, ut dicas, quidquid in orbe fuit.'

19. Commoda noxae, 'disposed to harm,' explained by v. 21 foll.: according to the favourite boast of the Romans, 'parcere subjectis' Virg. Ae. 6. 853, and Hor. Carm. Saec. 51 'jacentem Lenis in hostem.'

22. Ira, 'even in the hour of triumph anger stays her hand.' Kuinoel strangely enough adopts in his text Burmann's 'illa' for the 'ira' of all the best MSS.

24. Marcius: cp. note on 4 (3). 1, 52 'Non operosa rigat Marcius antra liquor.'

25. Ab unda. There is no need of altering the text (with Hertzberg) into 'Albanusque lacus socii Nemorensis et unda,' although it may be proved that the Alban and Arician lake did not issue from the same fountain. The two lakes were close together, and might, poetically speaking, be said with sufficient truth to 'flow from kindred waters.' Two MSS. give 'socii,' and one MS. has 'et' for 'ab.'

26. Potaque Pollucis, 'the well that springs by Vesta's fane,' at which the Dioscuri 'washed their horses' after the battle of the Lake Regillus: see Ov. Fast. 1. 708, 463. It was called 'Juturna,' and rose in the Roman forum.

27. Cerastae: cp. Virg. G. 2. 153 'Nec rapit immensos orbes per humum, neque tanto Squameus in spiram tractu se colligit anguis.' The 'cerastes' was a kind of horned serpent found in Africa: cp. Lucan 6. 679 'Libyci membrana cerastae.'

29. Pro matre, 'the penalty of her mother's sin.' Andromeda, chained to the rock and given up to the sea-monster, endured the punishment due to her mother Cassiopeia, who had brought on the visitation by her insolence to the Nereids.

Nec tremis Ausonias, Phoebe fugate, dapes;
Nec cuiquam absentes arserunt in caput ignes,
Exitium nato matre movente suo;
Penthea non saevae venantur in arbore Bacchae;
Nec solvit Danaas subdita cerva rates;
Cornua nec valuit curvare in pellice Juno,
Aut faciem turpi dedecorare bove:
Arboreasque cruces Sinis, et non hospita Graiis
Saxa, et curvatas in sua fata trabes.
Haec tibi, Tulle, parens, haec est pulcherrima sedes;
Hic tibi pro digna gente petendus honos:
Hic tibi ad eloquium cives, hic ampla nepotum
Spes et venturae conjugis aptus amor.

30. Ausonias, 'nor hast thou to shudder at Italian feasts,' like those of Thyestes at Mycenae. Kuinoel compares Ov. Her. 16. 205 'Non dabimus certe socerum tibi clara fugantem Lumina, qui trepidos a dape vertat equos.'

31. Arserunt in caput, 'nor have distant torches blazed against (i. e. fatal to) the life of any;' referring to the story of Althaea and Meleager. This seems more direct than to join 'in caput' with 'movente,' though the latter construction may be the more common of the two. Cp. Ov. Fast. 5. 305 'Respice Thestiaden: flammis absentibus arsit.'

33. In arbore, explained by Eur. Bacch. 1095 *ὡς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον κ.τ.λ.*

34. Cerva: i. e. the Greeks were equal to the crime of sacrificing Iphigenia, had not Artemis substituted for her a stag. See the epilogue (probably spurious) in Eur. Iph. in Aul. 1856 foll. Propertius (6, 24 'Pro qua mactata est Iphigenia mora) gives the other version of the story.

35. Cornua . . curvare, 'to shape the crumpled horns (of a cow) upon the harlot's head,' alluding to the story of Io. Cp. 3. 23 (2. 28), 17.

36. Bove stands for 'bovis facie.'

37. Cruces. From 'curvare' (equivalent to 'curvando efficere') some such verb as the latter must be understood before 'cruces;' similarly before 'saxa' and 'trabes' some equivalent like 'adhibere.'

Sinis, *ὁ πιτυοκάμπτης*, the mythical robber of Corinth, who killed travellers by fastening them to the tops of bent pines, which he then caused to spring back. See Ov. M. 7. 440 foll.

38. Saxa probably refer to the Scironian rocks, from which the robber Sciron used to throw wayfarers from Megara to Corinth into the sea. Cp. 15, 12, and Ov. l. c.

In sua fata, because Theseus visited Sinis with the same kind of destruction which he had invented for others.

41. Ad eloquium cives, citizens to hear and profit by your eloquence.

42. Aptus amor, 'worthy,' i.e. suited to your condition. Tibullus (1. 4, 24) has 'ineptus amor' to express an unworthy love-affair. One MS. has 'actus.'

XL.

LIB. V (IV). EL. 3.

THIS Elegy of Propertius is probably the first specimen of that kind of poetry which Ovid afterwards developed to such perfection in his 'Heroides.' It is an imaginary love-letter, written by Arethusa to her husband Lycotas, absent in the Eastern wars. It has however been supposed that these are not fictitious personages, but fancy names for Aelia Galla and her husband Postumus, about whom see 4.11(3.12),1 'Postume, plorantem potuisti linquere Gallam, Miles et Augusti fortia signa sequi?' If Ovid had ever heard or seen this poem of Propertius, it is hard to understand how he could have claimed for himself the credit of having originated this style of poetry, as he appears to do in Ars Am. 3. 346 'Ignotum hoc aliis ille novavit opus.' Arethusa complains of her husband's continued absence, her own desolation and vain attempts to relieve it; she denounces war, yet wishes she could follow him, and implores him to return speedily, continuing faithful to her alone. She will be as grateful to the gods for his return as she has been devoted to them in his absence.

HAEC Arethusa suo mittit mandata Lycotae,
Cum toties absis, si potes esse meus.
Si qua tamen tibi lecturo pars oblita deerit,
Haec erit e lacrimis facta litura meis;
Aut si qua incerto fallet te litera tractu, 5
Signa meae dextrae jam morientis erunt.
Te modo viderunt iteratos Bactra per ortus,
Te modo munito Neuricus hostis equo,

3. Cp. Ov. Her. 11. 1, 2 'Si qua tamen caecis errabunt scripta lituris Oblitus a dominae caede libellus erit.'

5. Incerto .. tractu, 'formed with unsteady stroke:' the more common word in such a relation would be 'ductus.'

7. Iteratos .. ortus, 'in Eastern climes once more revisited.' Kuinoel compares Lucan 2. 642 'totos mea, nate, per ortus Bella feres.'

Bactra stands here for 'Parthia,' as in part belonging to the latter at this period.

8. Neuricus. Most MSS. give 'Hericus,' out of which 'Sericus' has naturally been made (cp. Hor. Od. 3. 29, 27). Kuinoel adopts this last, but does not account for the peaceful Seres being represented as enemies of Rome (which they never were), formidable 'with mail-clad horses' ('munito equo'), which they never possessed. From the 'naricus' of one MS. and the 'euricus' of another Jacob formed the reading in the text; the 'Neuri' were the people of Sarmatia, mentioned by Hdt. 4. 17. See Tac. Hist. 1. 79, where the cavalry of the Sarmatians and the 'cataphractarum pondus' are specially mentioned. The nations are selected here as marking the extreme limits of East and West.

Hibernique Getae, pictoque Britannia curru,
Ustus et Eoa discolor Indus aqua.
Haecne marita fides? et pactae sunt mihi noctes,
Cum rudis urgenti brachia victa dedi?
Quae mihi deductae fax omen praetulit, illa
Traxit ab everso lumina nigra rogo;
Et Stygio sum sparsa lacu, nec recta capillis
Vitta data est: nupsi non comitante deo.
Omnibus heu portis pendent mea noxia vota;
Texitur haec castris quarta lacerna tuis.
Occidat, immerita qui carpsit ab arbore vallum,
Et struxit querulas rauca per ossa tubas:
Dignior obliquo funem qui torqueat Ocno,

10. Aqua, the locative, not instrumental case, 'by the side of the Eastern wave:' cp. 3. 4, 39 (2. 13, 55) 'jacuisse paludibus.' Kuinoel adopts the unsupported and insipid emendation 'equo,' in spite of the previous pentameter ending with the same word. Indus, not the river, but the people.

11. The best MSS. do not contain 'sunt.' From one MS., which gives 'et parce avia,' is derived Haupt's reading, 'et pactae in savia noctes.'

12. Rudis, 'a novice in love;' used in the same sense 4. 16 (3. 17), 7, and 14 (15), 5.

14. Everso, 'caught a sombre light from some expiring pile,' or can it be from 'everrere,' the ashes being swept away from the pile? see Virg. Ae. 11. 211 'altum cinerem et confusa ruebant Ossa focis.' To give a favourable omen, the torch should have been bright and clear: Arethusa thinks her's burnt dim from having been lit at some smouldering funeral-pyre. Cp. Ov. Fast. 2. 561.

15. Lacu. When the bride had been conducted in procession ('deducta,' v. 13) to the bridegroom's house, she was touched with fresh water, by way of symbolizing her purity. Arethusa complains that in her case the water had been polluted by some magical rites,—probably the meaning of 'Stygio'='deadly,' 'fatal,' as in Virg. Ae. 5. 855.

Recta, either for the adverb, as 'aeternus' in v. 22, 'my head-band was put on awry,' or else 'the proper head-dress was not set upon my hair.' A particular sort of 'vitta' was assumed by Roman ladies at their marriage: cp. 11, 34 'Vinxit et acceptas altera vitta comas.' The dress, in which they were married, was called the 'tunica recta.'

17. Noxia, i. e. 'harmful,' in seeming to retard rather than hasten her lord's return.

Vota, for 'votive offerings,' as in Virg. Ae. 3. 279 'votisque incendimus aras.' Cp. Lucr. 5. 1200 'et votis nectere vota.'

18. Lacerna, a sort of military cloak or 'cape,' which, it seems, Roman wives worked and sent out every year to their husbands when campaigning. See Ov. Fast. 2. 743 (where Lucretia is busy in working one of these 'castrensia pensa') 'Mittenda est domino, (nunc, nunc properate puellae,) Quamprimum nostra facta lacerna manu.' Propertius means that though Arethusa is ever praying for Lycotas' return, yet three years are gone and he is absent still. The line explains 'noxia.'

19. Vallum is from 'vallus,' the stake to begin the first 'vallum' or 'stockade.'

20. Ossa, 'and shaped the screaming trumpet out of shrill-sounding bones,' the primitive material of the instrument before bronze was discovered: see Kuinoel's note h. l. Some however read here 'aera' for 'ossa.' The Roman writers generally ascribe the invention of the 'tuba' to the Tyrrhenians.

21. Obliquo cannot mean 'foolish,' i. e. in not driving the ass away, but refers to the posture of the rope-twister, 'standing side-ways,' and hence not seeing the ass.

Ocno, an instance of far-fetched allusion in Propertius. Pliny, N. H. 35. 11, 40, mentions a picture by Polygnotus, in

Aeternusque tuam pascat, aselle, famem.
Dic mihi, num teneros urit lorica lacertos?
Num gravis imbelles atterit hasta manus?
Haec noceant potius, quam dentibus ulla puella
Det mihi plorandas per tua colla notas.
Diceris et macie vultum tenuasse; sed opto,
E desiderio sit color iste meo.
At mihi cum noctes induxit Vesper amaras,
Si qua relicta jacent, osculor arma tua.
Tum queror in toto non sidere pallia lecto,
Lucis et auctores non dare carmen aves.
Noctibus hibernis castrensia pensa laboro,
Et Tyria in radios vellera secta suos.
Et disco, qua parte fluat vincendus Araxes,
Quot sine aqua Parthus millia currat equus.
Cogor et e tabula pictos ediscere mundos,
Qualis et haec docti sit positura dei;
Quae tellus sit lenta gelu, quae putris ab aestu,
Ventus in Italiam qui bene vela ferat.
Assidet una soror, curis et pallida nutrix
Pejerat hiberni temporis esse moras.

which a man named Ocnus is represented as twisting a rope, which an ass is gnawing at as fast as it is made, emblematic of labour spent in vain, according to the proverb, *συνάγειν τοῦ Ὄκνου τὴν θώμιγγα*.

28. Meo, emphatic, 'pining for me,' and not for any one else.

29. At, but whatever be the case with you, I am ever faithful and restless in the thought of you.

31. Sidere, 'that the coverlet rests not smoothly on any part of my couch,' i. e. from her tossing about. Ovid has imitated this, Amor. 1. 2, 1 'quod tam mihi dura videntur Strata, neque in lecto pallia nostra sedent.'

34. In radios .. secta, 'divided,' 'carded ready for its proper shuttle,' i. e. prepared for weaving. There is no need of altering the 'secta' of most MSS. into 'lecta' or 'ducta,' as in several texts. For 'radios' all the MSS. have 'gladios,' which might possibly have had the same double signification which *σπάθη* had in Greek.

37. Cogor, forced to resort to maps, for want of any one to tell me. Broukhusius unnecessarily conjectures 'conor.'

Mundos, peculiar sense, 'parts of the globe.'

38. Positura, 'and how the wise deity has arranged them all,' as explained in the following couplet: 'mundorum,' as the genitive of the object, is supplied from the preceding line. 'Positura,' not a common word, but used by Lucretius, 5. 689 'Propter signiferi posituram totius orbis.' For the general sentiment, cp. 4. 4 (3. 5), 26 'Quis deus hanc mundi temperet arte domum.'

Docti .. Dei, not, as Weber explains it, 'Phoebus,' the Sun, but like 'Deus prudens' Hor. Od. 1. 3, 21.

39. Ab. The preposition is here redundant, as sometimes after verbs, e. g. Ov. M. 1. 66 'Nubibus assiduis pluvioque madescit ab Austro,' where see note.

42. Pejerat, 'and swears, though she knows it is false, that the wintry season alone causes his delay,' the real cause being another love. Some editions change the 'pejerat' of the MSS. into 'dejerat' = 'protests,' a form however which occurs in no other poet.

Felix Hippolyte! nuda tulit arma papilla,
  Et texit galea barbara molle caput.
Romanis utinam patuissent castra puellis!
  Essem militiae sarcina fida tuae;
Nec me tardarent Scythiae juga, cum pater altas
  Africus in glaciem frigore nectit aquas.
Omnis amor magnus, sed aperto in conjuge major:
  Hanc Venus, ut vivat, ventilat ipsa facem.
Nam mihi quo? Poenis tibi purpura fulgeat ostris,
  Crystallusque meas ornet aquosa manus.
Omnia surda tacent, rarisque assueta Kalendis
  Vix aperit clausos una puella Lares.
Glaucidos et catulae vox est mihi grata querentis:
  Illa tui partem vindicat una toro.

44. Barbara, to mark the contrast with 'Romanis puellis' in the next line, 'happy in the freedom of her wild state.'

46. Sarcina, 'a trusty chattel ready to share your service.' Compare Briseis' words in Ov. Her. 3. 68 'Non ego sum classi sarcina magna tuae.'

48. Africus must be here used for 'wind' in general. This, the reading of all the MSS., is somewhat hard to explain, but none of the proposed emendations ('Arctoo' Lachmann, 'Adstricto' Eldyk, 'Aprico' Hertzberg) are satisfactory. For 'pater,' as applied to the winds, Kuinoel refers to Claudian Rapt. Pros. 2. 73 'Compellat Zephyrum: pater o gratissime veris,' though this scarcely amounts to a parallel. Haupt has in his text 'Tetricus,' which, with 'pater,' i. q. 'Jupiter,' would mean 'sharp, severe weather.' After all, it may be said that in the Latin poets 'Africus' is marked by epithets denoting roughness and storminess rather than warmth. Paley compares 3. 21, 16 (2. 26, 36) 'frigidus Auster,' where some read 'turbidus.'

49. Aperto in conjuge, 'an acknowledged, sanctioned, wedded lord,' as contrasted with a secret paramour. It is true and lawful love alone (he goes on to say) that Venus endeavours to keep alive. Cp. Ov. Amor. 1. 4, 38 'manifestus amator.' Lachmann suggests 'rapto,' = 'absence makes the heart grow fonder.' Kuinoel has 'deserta in conjuge;' but the MSS. all present 'aperto.' This use of 'in' (as in 'perditus in quadam' 1. 14, 7) is quite in the style of Propertius.

50. Mark the alliteration in this line.

51, 52. Nam mihi quo. Some word like 'ornatus' must be understood from the following words, if the interrogation be placed, as by Hertzberg and Weber, after 'quo' = 'what is ornament to me now you are away? 'tis for you alone I would have the purple sparkle on my dress, and the diamond on my finger.' If the interrogation be placed after manus, the sense is, 'what care I for the purple of your house, or the jewels on my fingers, if you are away?' Kuinoel's 'si' for tibi is a plausible conjecture of Heinsius.

Meas; some good MSS. have 'tuas,' = 'devoted to you.'

53, 54. Surda, here, as often in the poets, 'noiseless,' 'what cannot be heard.' The following words mean that instead of the 'ditis examen domus Circum renidentes Lares' (Hor. Epod. 2. 65), one single maiden, used to do it oftener, now reluctantly opens the doors of the Lararium, to polish and adorn the Lares, at the rare intervals of the Kalends—the Ides and Nones being usually set apart as well as the Kalends for worship of the Lares. Kuinoel adopts Schrader's conjecture, 'lanis assueta colendis,' and takes 'clausos lares' of the 'closed doors of the house.' Propertius means that Arethusa has not even the heart to perform her ordinary religious and domestic duties: she has regard only to the 'Lares compitales' (see v. 57), who might bring Lycotas home.

56. Tui partem, = 'partes,' 'claims your place;' 'tori' is a tempting conjecture for 'toro.'

Flore sacella tego, verbenis compita velo,
Et crepat ad veteres herba Sabina focos.
Sive in finitimo gemuit stans noctua tigno,
Seu voluit tangi parca lucerna mero,
Illa dies hornis caedem denuntiat agnis,
Succinctique calent ad nova lucra popae.
Ne, precor, adscensis tanti sit gloria Bactris,
Raptave odorato carbasa lina duci,
Plumbea cum tortae sparguntur pondera fundae,
Subdolus et versis increpat arcus equis.
Sed, tua sic domitis Parthae telluris alumnis
Pura triumphantes hasta sequatur equos!
Incorrupta mei conserva foedera lecti;
Hac ego te sola lege redisse velim.
Armaque cum tulero portae votiva Capenae,
Subscribam, salvo grata puella viro.

58. Sabina, 'savin,' a sort of juniper used for incense, before traffic had introduced the latter. See Ov. Fast. 1. 343.

59–62. Sive .. popae. The meaning is, All bad omens are instantly ('illa dies' v. 61) averted, all good omens are propitiated by my sacrificing lambs of a year old. As to the evil import of the owl's cry, cp. Virg. Ae. 4. 461. On the other hand, the sputtering of a 'waning lamp' ('parca lucerna'), the wick of which had then to be touched with wine, was considered fortunate. Kuinoel quotes Ov. Her. 19. 151 'Sternuit et lumén (posito nam scribimus illo); Sternuit et nobis prospera signa dedit. Ecce! merum nutrix faustos instillat in ignes, Crasque erimus plures, inquit, et ipsa bibit.' Cp. Ib. 13. 114.

62. Nova, 'unexpected,' because Arethusa not only performed all her regular sacrifices, but also on extraordinary occasions, when any omens, good or evil, seemed to call for sudden and unusual ones.

Lucra (found in better MSS. than 'sacra') are the sacrificial perquisites of the slayers of the victim.

63. Adscensis. See a similar use of the participle in 4. 11 (3. 12), 3 'Tantine ulla fuit spoliati gloria Parthi.' 'Let not the fame of scaling the walls of Bactra be so dear in your eyes' (as to endanger your life); only she fears to mention such an evil contingency.

64. Odorato, 'the fine-woven standards plucked from some scented chief,' perfumes being characteristic of Orientals.

Carbasa must here be used as an adjective for 'carbasea,' (though no other instance seems to exist of such a substitution,) unless we prefer to take the two substantives together on the doubtful analogy of 'fluviis vadis' (MSS.) 2. 10 (9), 12.

65. Sparguntur has the full force of the present tense, 'while the leaden masses are being scattered from the whirling sling.'

67. Tua, = 'the spear presented to you.' The real gist of her prayer is the 'Incorrupta conserva,' as I hope for your triumphant return, so preserve your honour chaste: see on Tibull. 2. 5, 63.

68. Pura .. hasta, 'the pointless spear,' without its iron head, *ἀσίδηρος*, which it was the custom of Roman generals to present, according to Servius on Virg. Ae. 6. 760 ('pura juvenem qui nititur hasta'), to a young man on his first military achievement, or, according to others, as a reward for saving a fellow-citizen's life. Probably many of these were distributed on the occasion of every triumph. See Suet. Claud. c. 28; Tac. Ann. 3. 21; Silius 15. 261.

71. Portae .. Capenae, i. e. in the temple of Mars. Cp. Ov. Fast. 6. 192 'Lux eadem Marti festa est, quem prospicit extra Appositum Tectae porta Capena viae.' Here arms were offered up on the safe return of a soldier: compare the imagery used by Hor. Od. 3. 26, 4.

72. Salvo, i. e. both from the dangers of war and seductions of foreign loves.

XLI.

LIB. V (IV). EL. 6.

THIS magnificent poem was probably written on the occasion of the fourth celebration of the quinquennial games instituted to commemorate the victory of Actium. See Dio Cass. 53. 1; Sueton. Octav. c. 18. This one took place probably A.U.C. 738. The poet, introducing himself in the character of Apollo's priest (vv. 1–11), chants the glories of Augustus, and chiefly his triumph over Antony and Cleopatra, bestowed by the favour of Phoebus. At v. 69 Propertius changes the strain, and calls for the dance and song and banquet, amid which various minstrels should set forth the several successes of Caesar.

SACRA facit vates; sint ora faventia sacris,
  Et cadat ante meos icta juvenca focos.
Cera Philetaeis certet Romana corymbis,
  Et Cyrenaeas urna ministret aquas.
Costum molle date, et blandi mihi turis honores,
  Terque focum circa laneus orbis eat.

1. Vates. The poet speaks as Apollo's prophet-priest, from the shrine dedicated to that god on the Palatine by Augustus, in memory of the battle of Actium. See v. 11 and 3, 29 (2. 31): cp. Hor. Od. 1. 31, 1; Carm. Saec. 65; Ep. 2. 2, 94. He proclaims the festival and the ceremonies preparatory to its due celebration.

Sint .. faventia, = 'favete linguis,' the Greek *εὐφημεῖτε*.

2. Meos focos, 'the temple-hearth of my lord Apollo.'

3. Cera, the reading of the MSS. and editions before Scaliger, who made the ingenious conjecture 'serta' (feminine nominative for the commoner form 'sertum,' as in 3. 31 (2. 33), 37), adopted by Kuinoel and Unger. Haupt reads 'ara.' There is certainly a strange confusion of metaphor involved in 'cera' and 'corymbis,' but specimens of a similar fault may be found in other passages of Propertius, where the general character is much less allegorical than in the present one. 'Cera' here = 'tabula:' 'Let the page or scroll of the Roman bard vie with the elegy of the ivy-crowned Philetas.' Cp. 4 (3). 1, 18, where 'pagina' is used for the poet himself. See note on 4 (3). 1, 1.

4. Et. One old MS. has 'Atque,' but the first syllable of 'Cyrenae' seems to be always long, except in Catull. 7. 4 'Laserpiciferis jacet Cyrenis,' who seems to have followed the Greek poets in occasionally shortening it. Besides, 'atque' is seldom used before a consonant by the better poets, who prefer its elision.

Cyrenaeas .. aquas, i. e. waters from which Callimachus drew his inspiration. Cp. 4. 2 (3. 3), 52 'Ora Philetaea nostra rigavit aqua.'

Urna may refer to the *χερνὶψ* or holy water with which priests were sprinkled just before sacrificing.

5. Honores, offerings to the gods; a sense of the word frequent in Virgil. Cp. Tibull. 1. 7, 53 'tibi dem turis honores;' 'offerings of delicious incense.'

6. Laneus orbis. Another part of the sacrificial ceremony was the wreathing the altar with woollen garlands. See Virg. E. 8. 64 'molli cinge haec altaria vitta:' Theocr. 2. 2 *Στέψον τὰν κελέβαν φοινικέῳ οἰὸς δάτῳ*.

Spargite me lymphis, carmenque recentibus aris
  Tibia Mygdoniis libet eburna cadis.
Ite procul fraudes! Alio sint aere noxae:
  Pura novum vati laurea mollit iter.
Musa, Palatini referemus Apollinis aedem:
  Res est, Calliope, digna favore tuo.
Caesaris in nomen ducuntur carmina: Caesar
  Dum canitur, quaeso, Jupiter ipse vaces!
Est Phoebi fugiens Athamana ad litora portus,
  Qua sinus Ioniae murmura condit aquae,
Actia Iuleae pelagus monumenta carinae,
  Nautarum votis non operosa via.
Huc mundi coiere manus; stetit aequore moles
  Pinea, nec remis aequa favebat avis.
Altera classis erat Teucro damnata Quirino,

7, 8. Carmenque, 'and on the new-built altars let the ivory flute pour from Phrygian stores its offering of melody,' a highly figurative expression for Let the Phrygian flute have its accustomed part in the ceremony. For the imagery Hertzberg well compares Pind. Nem. 3. 76 foll. *νέμεται . . πόμ' ἀοίδιμον Αἰολῆσιν ἐν πνοαῖσιν αὐλῶν.*

Recentibus has nothing to do with the lately consecrated shrine of the Palatine Apollo, but rather is put metaphorically for the altar of a new poetic worship, this use of the elegiac style in an Epinician ode being unfamiliar to the poet: see v. 10 'novum vati . . iter.'

Cadis: Lachmann and Kuinoel write this word with a capital, Κάδοι being mentioned by Strabo as a town of Phrygia, and so possibly famous for its flutes. The reading 'modis' is obviously an explanation of 'cadis,' which has crept into the text.

9. Ite procul. Paley compares Callimachus *ἐκὰς, ἐκὰς ὅστις ἀλιτρός.*

10. Pura. The cleansing qualities ascribed to the laurel or bay (the shrub sacred to Apollo) sufficiently explain this epithet without any further reference to the story of the maiden Daphne: cp. Tibull. 3. 4, 23 'casta lauro.' The meaning of the line is, that the inspiration of Apollo (symbolized by the laurel) will enable the poet to master a new and difficult subject.

11. Referemus, the reading of most MSS., though little is said in this Elegy about the temple of Apollo on the Palatine. See 3. 29 (2. 31). Burmann's conjecture, 'reseramus,' has much to recommend it, the poet, in his character of priest, opening the temple-doors. Several MSS. mark a fresh Elegy beginning here.

14. Vaces, i.e. deign to listen to Caesar's praises. Others would take it, 'spare awhile to Caesar the praise which is ever due to thee,' but the words can hardly bear this signification.

15, 16. Portus, better taken as the nominative, than the genitive after 'litora.' 'There lies the haven, retreating to the Athamanian shores, on which the fane of Phoebus stood, there where the roar of the Ionian billow is hushed within Ambracia's bay.' The district of Athamania lay rather more to the north-east of Epirus, but is here used in a more extensive sense.

17. Actia, which would more naturally belong to 'pelagus,' is by a true Propertian hypallage transferred to 'monumenta,'= 'Actium's waters recording the glory of Augustus' fleet.'

Pelagus, in apposition to 'sinus' or 'portus.'

18. Votis . . operosa, a somewhat complex expression, 'not costing mariners the labour of many vows (for safety),' the approach to the harbour being safe and easy. 'Votis,' the dative, equivalent to 'nautis vota facientibus.' With the following lines compare the parallel passage in Virgil, Ae. 8. 675 foll.

21. Teucro: 'Romulus, the guardian

Pilaque feminea turpiter acta manu:
Hinc Augusta ratis plenis Jovis omine velis,
Signaque jam patriae vincere docta suae.
Tandem acies geminos Nereus lunarat in arcus,
Armorum radiis picta tremebat aqua,
Cum Phoebus linquens stantem se vindice Delon
(Nam tulit iratos mobilis una Notos),
Adstitit Augusti puppim super, et nova flamma
Luxit in obliquam ter sinuata facem.
Non ille attulerat crines in colla solutos,
Aut testudineae carmen inerme lyrae;
Sed quali adspexit Pelopeum Agamemnona vultu,
Egessitque avidis Dorica castra rogis:
Aut qualis flexos solvit Pythona per orbes
Serpentem, imbelles quem timuere lyrae.
Mox ait: O longa mundi servator ab Alba,
Auguste, Hectoreis cognite major avis,
Vince mari: jam terra tua est; tibi militat arcus,
Et favet ex humeris hoc onus omne meis.
Solve metu patriam, quae nunc te vindice freta
Imposuit prorae publica vota tuae;
Quam nisi defendes, murorum Romulus augur

of Teucrian Rome,' i. e. founded from Troy: cp. 1, 47, and many places in Virgil and Horace, where the poets speak of Rome as the heir and successor of Troy. Kuinoel retains the absurd corruption, 'tenero Quirino,' as = 'molli Antonio'! Paley compares 3. 7 (2. 16), 38 'Actia damnatis aequora militibus.'

24. Patriae, dative, = 'pro patria,' as it would be in prose: so below, v. 39, 'tibi militat arcus.'

Docta, i. e. by the many victories already won by Augustus.

27. Vindice, 'fixed at his will,' or 'by his support:' 'vindex,' i. q. 'auctor,' with the idea of deliverer from the persecution of the waves.

28. Una, 'alone of islands,' involves the least change from the 'unda' of the best MSS., and is adopted by nearly all modern editors except Lachmann and Kuinoel, who admit the conjecture 'ante.'

30. In obliquam, 'like a torch held aslant.'

Ter may be best taken with 'luxit,' as cp. Ov. M. 10. 278 'amici numinis omen Flamma ter accensa est apicemque per aera duxit.' Probably Propertius had in his mind the appearance described by Virg. Ae. 8. 678 'geminas cui tempora flammas Laeta vomunt, patriumque aperitur vertice sidus.'

34. Egessit .. rogis: 'egerere' may be here used for the more common 'efferre,' as also in Stat. Theb. 1. 37 'egestas alternis mortibus urbes:' but it is better perhaps in both cases to take it in its ordinary sense of 'emptied,' 'with the hungry pyres drained the Doric camp.'

36. Imbelles .. lyrae, 'the timid Muses,' who had been frightened by the snake. Cp. 3. 20 (2. 26), 18 'Arioniam lyram.'

37. Ab Alba, 'sprung from Alba's kings.'

38. Hectoreis, as often in the Latin poets, stands for 'Trojan.'

40. Onus: so v. 55 'pharetrae pondus consumit in arcus.' Cp. Hor. Od. 1. 22, 3 'gravida sagittis .. pharetra.'

43. Augur, 'when he took the auspices for the walls.' See Bentley on Hor. Od. 3. 3,

Ire Palatinas non bene vidit aves.
Et nimium remis audent; proh, turpe Latinis,
Principe te, fluctus regia vela pati!
Nec te, quod classis centenis remiget alis,
Terreat: invito labitur illa mari;
Quodque vehunt prorae Centaurica saxa minantes,
Tigna cava et pictos experiere metus.
Frangit et attollit vires in milite causa;
Quae nisi justa subest, excutit arma pudor.
Tempus adest; committe rates: ego temporis auctor
Ducam laurigera Julia rostra manu.
Dixerat, et pharetrae pondus consumit in arcus:
Proxima post arcus Caesaris hasta fuit.
Vincit Roma fide Phoebi; dat femina poenas:
Sceptra per Ionias fracta vehuntur aquas.
At pater Idalio miratur Caesar ab astro:
Sum deus, et nostri sanguinis ista fides.
Prosequitur cantu Triton, omnesque marinae
Plauserunt circa libera signa deae.

66, who proposes 'auctor' unnecessarily, and which Lachmann and Kuinoel adopt.

45, 46. Proh turpe, 'Oh! shame to Latium's sons, that beneath your sway the waves should brook a tyrant's fleet!' 'Principe,' contrasted with 'regia.' Hertzberg would join 'Latinis' with 'remis,'= 'impelled by Roman oarsmen.' Several MSS. have 'prope' for 'proh turpe.' Haupt accordingly reads 'audent prope. Turpe Latinos Principe te,' etc. Antony's ships are represented as making the first onset (='audent remis').

47. Alis may be taken either, as in Virg. Ae. 3. 520 'velorum pandimus alas,' of sails, or, like πτερὸν in Hom. Od. 11. 125 ἐρετμὰ, τάτε πτερὰ νηυσὶ πέλονται, 'the feathers of a hundred oars.' Though the former is the common view, the latter seems to suit 'remiget' better.

49, 50. Quod has nothing to do with 'terreat' of the line before. 'As for what their prows bear on them, figures threatening to hurl giant stones, these you will find but hollow timbers and painted terrors.' The allusion here is to painted figure-heads, as the last line shews, not to the Egyptian sailors and their stone missiles mentioned by Dio C. 50. 33. See Virg. Ae. 10. 195 'Ingentem remis Centaurum promovet; ille Instat aquae, saxumque undis immane minatur:' cp. Ib. 5. 122. It is said that a Centauromachia was painted on Cleopatra's vessel at Actium.

Centauricus, used also by Statius, Achill. 1. 266, for the more common form of the adjective 'Centaureus.'

55. Pondus, e. g. 'the contents of his quiver;' like 'onus' v. 40. Virgil describes the same scene, Ae. 8. 704 foll.

In arcus, according to the Greek construction of ἀναλίσκειν εἴς τι: so Virg. G. 3. 178 'Sed tota in dulcis consument ubera natos.'

57. Fide, either 'as Phoebus promised,' see vv. 39 and 54, or 'by the aid of Phoebus,' 'under his guidance,' as Catull. 32 (34), 1 'Dianae sumus in fide.'

59. Idalio. C. Julius Caesar is represented as looking down from the star of Venus, the mother of his ancestor Iulus.

60. Fides, 'proof,' i. e. the valour shewn by Augustus proves the divinity of the race. Julius is already among the gods; he foresees that his adopted son will one day be received among them too.

62. Circa, preposition, 'round the standards of freedom,' or 'freed from Antony's attacks;' not as Mitscherlich on Hor. Od. 1. 37, 1, ='laetitiae signa libera circum plausu ediderunt,' which only complicates a simple expression.

Illa petit Nilum cymba male nixa fugaci,
  Hoc unum, jusso non moritura die.
Di melius! quantus mulier foret una triumphus,
  Ductus erat per quas ante Jugurtha vias!
Actius hinc traxit Phoebus monumenta, quod ejus
  Una decem vicit missa sagitta rates.
Bella satis cecini: citharam jam poscit Apollo
  Victor, et ad placidos exuit arma choros.
Candida nunc molli subeant convivia luco,
  Blanditiaeque fluant per mea colla rosae;
Vinaque fundantur prelis elisa Falernis,
  Terque lavet nostras spica Cilissa comas.
Ingenium potis irritet Musa poetis:
  Bacche, soles Phoebo fertilis esse tuo.
Ille paludosos memoret servire Sicambros;

63. Cymba, contemptuous, but exaggerated, Cleopatra really escaping with her fleet to Alexandria, and entering the harbour with pomp and music, as though she had gained the victory. See a somewhat similar exaggeration in Hor. Od. 1. 37, 13.

64. Hoc unum, 'gaining this alone, to die on a self-chosen day;' it is an apposition, like the cognate accus. in Greek, expressing the effect of the preceding sentence; see Prof. Conington on Virg. Ae. 6. 223: cp. Ib. 2. 690 'hoc tantum.'

65. Di melius, here used, not in its usual sense of a prayer to avert ill, but as expressing a fact: 'Heaven ordered it better,' for how paltry a triumph would Cleopatra have made after Jugurtha! Paley's version ('yet what a glorious addition would the queen herself have made to the triumph!') seems hardly to suit with the contemptuous tone adopted by Propertius towards Cleopatra.

Quantus, being taken as ironical, = 'quantulus.'

67. Monumenta, the restoration of Apollo's temple on the promontory of Actium, and the quinquennial festival called 'Actia,' instituted at Nicopolis, the city which was erected by Augustus in commemoration of his victory.

68. Una. It is scarcely necessary to press this into harmony with 'pharetrae pondus' v. 55, but it may easily mean that each shaft of Apollo's was the ruin of ten vessels.

71. Candida, 'let the gay feast succeed,' with reference probably to the white dress worn at banquets: cp. Hor. S. 2. 2, 61 'Festos albatus celebret.'

Luco (MSS.). Kuinoel has 'ludo,' a conjecture of Heinsius. The priests, after the sacrifice, usually banqueted in the grove adjoining the temple, and it is as a priest that the poet is speaking, as in v. 1: cp. Virg. Ae. 11. 740 'lucos vocet hostia pinguis in altos.'

72. Rosae, better taken as the genitive after 'blanditiae,' than as the nom. plur. in apposition to it. Scaliger plausibly proposed 'blanditae.' One or two MSS. give 'blandidulae,' a word coined in the style of Catullus rather than Propertius.

74. Spica Cilissa, i. e. tuft of saffron, imported from Corycus in Cilicia; it was used also for ascertaining omens. See Ov. Fast. 1. 76 'Et souet accensis spica Cilissa focis.' Crocus-oil was the most prized of all unguents.

75. Potis, rightly substituted for the 'positis' of the MSS., as the 'Bacche' of the following line shews.

Irritet is better than 'irritat' (Kuinoel) as suiting with 'memoret' v. 77, and 'referat' v. 79.

76. Fertilis, 'a pregnant, suggestive god:' Paley compares γόνιμος as used by Aristoph. Ran. 96.

77. Servire Sicambros. This German tribe on the east bank of the Rhine had, the year before the probable date of

Cepheam hic Meroen fuscaque regna canat.
Hic referat sero confessum foedere Parthum;
Reddat signa Remi: mox dabit ipse sua.
Sive aliquid pharetris Augustus parcet Eois,
Differat in pueros ista tropaea suos.
Gaude, Crasse, nigras si quid sapis inter arenas;
Ire per Euphraten ad tua busta licet.
Sic noctem patera, sic ducam carmine, donec
Injiciat radios in mea vina dies.

XLII.

LIB. V. EL. 11.

THIS Elegy, one of the finest poems in the language, was written to console Aemilius Paullus (Censor, 22 B.C.), the friend of Augustus, for the premature death of Cornelia, his wife, the daughter of P. Cornelius Scipio and Scribonia. Cornelia is represented throughout as speaking from the shades below, bidding her husband cease from lamenting her, and declaring the perfect purity and innocence of her life. To this part of his subject Propertius, according to his natural vein, gives a rhetorical character, by making Cornelia, not very consecutively, plead her cause before Aeacus and the judicial court of Hades, calling witnesses to attest her virtues, and claiming a favourable verdict, together with a place among her honoured ancestors below, as a reward for her goodness. Nothing can exceed the

this Elegy, defeated the Romans under M. Lollius: but shortly after sued for peace. 'Servire' is a strong expression for this, but it seems better than to take it as a prediction of their subjugation by Tiberius many years later. See Hor. Od. 4. 2, 33 foll.

78. Hic, with the preceding 'ille,' refers to the 'poetis' of v. 75.

Meroen. Candace, queen of Meroe, the capital of one portion of Aethiopia ('fusca regna'), had been defeated by Petronius, prefect of Aegypt, and had submitted to Augustus about six years before this time. Cepheus, the king of Aethiopia, is known best as the father of Andromeda. Cp. Ov. M. 4. 669 'Aethiopum populos, Cepheia conspicit arva.'

79. Confessum, 'owning Rome's power by a tardy truce,' at last consented to. So 'fateor' is used Virg. Ae. 7. 433; 12. 568.

81. Pharetris .. Eois, e. g. 'pharetratis Eois gentibus,' perhaps including Indians as well as Parthians.

82. Pueros refers to his adopted sons Caius and Lucius Caesar.

83. Nigras: the epithet belongs rather to the people than the soil. So above, 'fusca regna' v. 78: cp. Ov. M. 4. 21 'Decolor India.'

Sapis. Cp. 3. 4, 26 (2. 13, 42) 'Nonnihil ad verum conscia terra sapit.'

84. Busta, applied with a somewhat wide licence to the unburied bones of Crassus: possibly there might be mixed with it the idea of raising some monument to the unfortunate general.

beauty and tenderness of the closing lines, in which she commends her three children to their father's love, and the widowed husband to the care of his children. As the death of Cornelia took place in 16 B.C., we may conclude this poem to have been the latest production of the poet's genius, who is thought by some to have died in the following year.

DESINE, Paulle, meum lacrimis urgere sepulcrum:
Panditur ad nullas janua nigra preces;
Cum semel infernas intrarunt funera leges,
Non exorato stant adamante viae.
Te licet orantem fuscae deus audiat aulae,
Nempe tuas lacrimas litora surda bibent.
Vota movent superos: ubi portitor aera recepit,
Observat herbosos lurida porta rogos.
Sic maestae cecinere tubae, cum subdita nostrum
Detraheret lecto fax inimica caput.

2. Panditur, opens to restore the dead. Janua refers probably both to the gate of the grave, and to that of Orcus. Lucretius uses the expression 'janua leti' 1. 1096. Cp. Ov. Tr. 3. 2, 30 'Interitus clausas esse vetate fores.'

3. Intrarunt .. leges, a peculiar phrase, to which none of the passages usually quoted afford any real parallel; hence the conjectural emendation 'sedes.' There is the double notion contained of 'entering the dominions,' and 'coming within reach of the laws,' 'entering the jurisdiction,' as we might say. 'Inire' is however the word to be expected in such a combination, rather than 'intrare.'

Funera, as often, for 'the dead.' Cp. v. 8 'rogos.'

4. Stant .. viae. The direct expression would be 'adamas obstat viis.' 'Each way is barred with gates of unyielding adamant.' With this somewhat peculiar use of 'stare' we may compare Ennius' 'stant pulvere campi' = 'are thick-blocked with dust,' Ann. 8. 45. Hertzberg quotes Lucilius, 'stat sentibu' fundus:' cp. Virg. Ae. 12. 408 'stat pulvere coelum.' The idea of the iron gates of Tartarus takes its origin of course from Hom. Il. 8. 15 *Ἔνθα σιδήρειαί τε πύλαι καὶ χάλκεος οὐδός.*

6. Nempe, 'be sure,' or as in Juv. 8. 164 'Esto: desisti nempe,' for 'notwithstanding.' 'Even should your prayers reach Pluto's ear, yet neither will your prayers or tears avail,' the fates being superior to his will.

7. Superos, the emphatic word. ''Tis only the gods of heaven that are moved by prayer.'

Aera, Charon's *ναῦλον*, a Greek superstition adopted by the Romans: cp. Juv. 3. 267 'nec habet quem porrigat ore trientem.'

8. Herbosos .. rogos, another instance of what Kuinoel calls the 'loquendi mos quaesitus et in hac elegia audacior' of the poet. The balance of authority is in favour of 'herbosos' as against 'umbrosos:' 'the gates of Tartarus once closed, the grass-grown grave is barred for ever,' i. e. no communion is possible between the dead and the living, not even through prayers and tears offered on the grave. 'Herbosos' is added to strengthen the notion of the grave, as a *closed* place; the earth is mounded up, and grass grows on it. 'Parca' for 'porta,' 'locos' and 'domos' for 'rogos,' and 'obsidet' for 'obserat' are mere conjectures.

Rogos, like 'busta,' used of the grave by a confusion of imagery; see on v. 3.

9. Sic .. cecinere, 'such were the lessons taught by the trumpet's funeral note.' Others take it of the very words sung in the 'naenia' to the accompaniment of the trumpet.

10. Detraheret, not 'tearing her from the couch' whereon she was laid on the pile. It refers rather to the gradual sinking down of the body into the burning mass, = 'withdrawing my head from the bier' (Paley); lecto is better taken thus than with 'subdita.'

Quid mihi conjugium Paulli, quid currus avorum
  Profuit, aut famae pignora tanta meae?
Num minus immites habuit Cornelia Parcas?
  En sum, quod digitis quinque levatur, onus!
Damnatae noctes, et vos vada lenta paludes,
  Et quaecumque meos implicat unda pedes,
Immatura licet, tamen huc non noxia veni:
  Det pater hic umbrae mollia jura meae.
Aut si quis posita judex sedet Aeacus urna,
  In mea sortita vindicet ossa pila:
Assideant fratres, juxta Minoida sellam
  Eumenidum intento turba severa foro.

11. Currus, the triumphal car: see v. 37 foll. The 'famae pignora' in the next line relate to the same.

14. Onus. The same sentiment occurs in Ov. Amor. 3. 9, 40: Juv. 10. 147. The small urn holding her ashes may be lifted with a single hand.

15. Damnatae noctes, a Propertian hypallage for 'damnatorum noctes,' unless it may mean 'hateful, wretched,' for which sense there seems little precedent.

16. Implicat: Paley well compares Virg. G. 4. 478 'tardaque palus inamabilis unda Alligat, et novies Styx interfusa coercet.'

18. Pater hic. The 'hic' is either used locative or = 'hujusce regni,' 'Jupiter infernus,' as opp. to 'Jupiter coelestis.' Pluto of course is meant. Weber and Paley read 'hinc,' i. e. for this my innocence may Pluto deal tenderly with my shade.

Det .. jura, not = 'judicet,' but (as Paley) 'impose lenient conditions on my shade' for its residence in Orcus: see 4. 10 (3. 11), 46.

19. Si quis .. Aeacus, 'if Aeacus, it may be, sit as my judge,' or 'quis' being taken more closely with 'judex' = 'among my judges.' Heinsius proposed needlessly 'si quid.'

20. In mea .. pila, 'having drawn the ball for sitting in judgment on my shade, let him assert the law against me.' She had first asked for mild terms, as being innocent; 'aut' introduces a second thought: she is now ready to be tried, and to defend herself, as she does in the rest of the poem. What judges should preside over each case was, according to Roman custom, determined by balls drawn from a ballot-box called 'urna' or 'sitella.' Aeacus is accordingly represented with this urn before him, and then as sitting to judge Cornelia, having drawn her case. 'Urna' however may be taken as the box into which were put the 'tabellae' containing the sentence of the judges. 'In .. ossa' might be taken with 'sortita,' not with 'vindicet' (which usually means 'punish'): cp. Cic. Ep. ad Att. 4 'Consiliis quae erant sortita in singulos candidatos.' 'Judicet' is the reading of most MSS.: but 'judico' and 'vindico' (like 'judex' and 'vindex') are constantly interchanged by the transcribers. Of the numerous conjectures made on this line, the only one perhaps worth recording is Heinsius' simple change of 'in' into 'is.' Hertzberg would give the passage a different turn altogether by making Cornelia denounce the severest punishment on herself, if she is false in protesting her innocence: 'I have gone to my grave innocent; *else* ('aut') let Aeacus punish me.' A slight justification of this view may be found in the passage he quotes in its defence, 3. 12 (2. 20), 30: but the general flow of Cornelia's words is much disturbed by such an interpretation, not to mention that it would altogether take away the force of the imprecation in v. 27. Paley takes 'sortita pila' as = 'sortiendis judicibus,' 'Let him punish my shade according to its deserts by appointing a jury.'

21, 22. Fratres, Minos and Rhadamanthus. There is a great variety in the readings here, though the sense is little affected by them. Aeacus is to sit in the middle: the brothers are to be on either hand as assessors; near the judgment-seat of Minos is to stand, in the character of executioners, the 'awful group' of the Furies, while the court is filled with the crowd of eager shades. When all is

Sisyphe, mole vaces; taceant Ixionis orbes:
Fallax Tantaleo corripiare liquor;
Cerberus et nullas hodie petat improbus umbras,
Et jaceat tacita lapsa catena sera.
Ipsa loquor pro me. Si fallo, poena sororum,
Infelix humeros urgeat urna meos.
Si cui fama fuit per avita tropaea decori,
Afra Numantinos regna loquuntur avos.
Altera maternos exaequat turba Libones,
Et domus est titulis utraque fulta suis.
Mox, ubi jam facibus cessit praetexta maritis,
Vinxit et acceptas altera vitta comas;
Jungor, Paulle, tuo, sic discessura, cubili.
In lapide hoc uni nupta fuisse legar.

arranged and still, Cornelia will speak and declare her innocence, v. 27.

Minoida: so all the best MSS. 'Minois' is everywhere else used as a substantive = 'daughter of Minos,' which makes Orelli and others prefer the reading 'Minoia sella,' but we may compare the use of 'Phylaceis' and other forms (see Heinsius' note on Ov. Her. 15. 164), remembering at the same time that no poet takes such liberties with the forms of proper names as Propertius.

24. Tantaleo (MSS.). Unless we adopt, with Haupt, the conjecture 'corripere ore' for 'corripiare,' we must take 'Tantaleo' (= Ταντα**λέῳ**) as a substantival form, derived from a supposed Greek original Ταντάλεως.

26. Sera, the gate guarded by Cerberus not being opened or shut. Kuinoel compares Stat. Theb. 8. 56 'Ferrea Cerbereae tacuerunt limina portae.' 'Catena' is probably the chain of Cerberus fastened by the gate like a Roman watch-dog.

27. Sororum, i. e. the Danaids. Similarly the word is used absolutely for the Fates, Furies, and Muses, the context alone determining the application in each case. See on 1. 20 (19), 5.

28. Infelix is to be taken with 'urna,' not with 'poena.'

29, 30. Cornelia's speech, proclaiming her noble descent and innocent life, begins here and continues to v. 99 'Causa perorata est.' 'If any one can boast of ancestral glories she can, with the conqueror of Carthage and Numantia for one of her forefathers,' viz. the younger Scipio Africanus.

30. Afra. The MSS. present 'Aera,' 'Atra,' 'Vera,' and other confusions, from which Scaliger discerned the true reading.

31. Altera, 'the other line of my maternal ancestry matches the deeds of the Cornelii with those of the Libos,' or Scribonii, who, though originally a plebeian family, became important through their connection with Augustus. In a translation of this Elegy by Sir E. Head, which appeared in Fraser's Magazine some time ago, these lines are well rendered:—

'If any maid could vaunt her sires in Rome,
Ancestral fame was mine on either side:
For Spain and Carthage deck'd with spoil the home
Where Scipio's blood was match'd with Libo's pride.'

33, 34. Praetexta, i.e. when as a bride she exchanged the 'toga' of the maiden for the 'stola' of the matron, and assumed the bridal fillet instead of the one she had worn before: see on 3, 15.

Acceptas, 'caught by' or 'circled with the band,' the reading of all the MSS. Cp. 9, 49 'cepit mihi fascia pectus:' but the early emendation, 'aspersas' = 'duly sprinkled by way of purification,' has much to recommend it. Could 'acceptas' mean 'dear to another'?

35. Sic, 'only to be parted thus,' i. e. by death, not by infidelity or divorce.

36. Hoc (MSS.): sc. 'Paulli conjugis,' or = 'meo' (Hertzberg). Paley and Lachmann have 'huic.'

Testor majorum cineres tibi, Roma, verendos,
Sub quorum titulis, Africa, tonsa jaces,
Et Persen, proavi simulantem pectus Achillis,
Quique tuas proavo fregit Achille domos:
Me neque censurae legem mollisse, nec ulla
Labe mea vestros erubuisse focos.
Non fuit exuviis tantis Cornelia damnum:
Quin erat et magnae pars imitanda domus.
Nec mea mutata est aetas; sine crimine tota est:
Viximus insignes inter utramque facem.
Mi natura dedit leges a sanguine ductas,
Ne possem melior judicis esse metu.
Quaelibet austeras de me ferat urna tabellas:
Turpior assessu non erit ulla meo.
Vel tu, quae tardam movisti fune Cybeben,
Claudia, turritae rara ministra deae;
Vel cui, commissos cum Vesta reposceret ignes,
Exhibuit vivos carbasus alba focos.

38. Titulis..tonsa. The translation referred to above has—

'Shades of our fathers, ye whose titles tell
Of Afric shorn of empire at your feet;'

but 'tonsa' refers more probably to the image of Africa in mourning, with head shorn, represented at the foot of the statue of Scipio Africanus.

39, 40. Et Persen. Cornelia does not invoke Perseus but his conqueror, L. Aemilius Paullus, her relative; therefore the construction must be, as Hertzberg gives it, 'Et (eum testor qui fregit) Persen.. tuasque, o Persa, domos Achille proavo ortas,' = 'Achilles' sons hurled from Achilles' seat.' Orelli reads, with the MSS., 'Quique tuas proavus fregit, Achille, domos;' but it is doubtful whether any instance could be found to justify 'Achille,' with the ultima short, as the vocative of 'Achilles.' Haupt adopts the ingenious conjecture 'Te Perseu.'

41. Mollisse, i.e. 'weakened,' relaxed by setting a bad example at home: cp. v. 67.

42. Focos may contain a reference to the Lares, whose images were stationed on the hearth.

46. Utramque facem, 'Between the bridal torch and torch of death We liv'd and lov'd in wedded faith the same.' Cp. Ov. Her. 21. 172 'Et face pro thalami fax mihi mortis adest;' so Claudian Epist. 2. 1 'primae lumina taedae.'

49. Quaelibet is the reading of the MSS., not Kuinoel's 'quamlibet.' 'No matter how severe my judges be, I shall seem fit to be ranked with the purest of matrons, even such as Claudia,' etc.

Urna = 'judex:' see on v. 20.

52. Claudia Quinta, the vestal virgin, falsely suspected of having broken her maiden vow, proved her innocence by moving the vessel which brought the image of Cybele from Phrygia to Rome, and which had stuck on a shoal in the Tiber. See Ov. Fast. 4. 305 foll., where the legend is told at length.

53. Vel cui. Dionysius Hal. (2. 58) tells the story of a certain Aemilia, a vestal virgin, who, having suffered the sacred fire 'consigned to her care' to be extinguished through neglect, caused it to revive by throwing on the embers a piece of her linen robe, shewing thereby the forgiveness and approval of her by Vesta. Possibly, like these, Cornelia had been assailed with unjust suspicions: see v. 58.

Nec te, dulce caput, mater Scribonia, laesi.
  In me mutatum quid, nisi fata, velis?
Maternis laudor lacrimis urbisque querelis,
  Defensa et gemitu Caesaris ossa mea.
Ille sua nata dignam vixisse sororem
  Increpat; et lacrimas vidimus ire deo.
Et tamen emerui generosos vestis honores,
  Nec mea de sterili facta rapina domo.
Tu, Lepide, et tu, Paulle, meum post fata levamen!
  Condita sunt vestro lumina nostra sinu.
Vidimus et fratrem sellam geminasse curulem;
  Consule quo facto tempore rapta soror.
Filia, tu specimen censurae nata paternae,
  Fac teneas unum, nos imitata, virum.
Et serie fulcite genus. Mihi cymba volenti
  Solvitur, aucturis tot mea fata meis.
Haec est feminei merces extrema triumphi,
  Laudat ubi emeritum libera fama rogum.

56. Hertzberg quotes in illustration of this line the common inscription on the monuments of Roman wives, 'De Qua Vir Nil Doluit Nisi Mortem.'

59. Sua nata. Scribonia, who married Octavianus for her third husband, was the mother of Julia, to whom in consequence Cornelia would be half-sister. The education and early life of Augustus' only child gave no signs of her later dissoluteness.

Vixisse, = 'has ceased to live.'

60. Deo, Caesar: so 'Deus Caesar,' 4. 3 (3. 4), 1.

61. Tamen, i. e. though I died so young.

Vestis is supposed to refer to some robe of honour bestowed on mothers who had given three children to their home and country. As this is only a conjecture, it has been proposed to read 'stirpis' for 'vestis.'

62. Sterili, emphatic: 'Twas no childless home from which I was torn by death.'

65. Fratrem. P. Cornelius Scipio was consul 16 B.C.; he is also said to have been aedile and praetor. Kuinoel compares Ov. Ep. ex Pont. 3. 4, 99 'geminabit honorem Filius.'

66. Consule. The MS. reading makes very good sense, if 'tempore' may be taken with 'rapta' in the sense of 'seasonably,' which it bears often in Plautus: 'once she had seen her brother consul, she was ready to die.' Nothing can be weaker than Hertzberg's 'carried off by time.' Lachmann, followed by Haupt, alters the line into 'Consul quo factus tempore, rapta soror,' a change not compensated by any improved meaning.

67. Censurae. Paullus Aemilius Lepidus, Cornelia's husband, was censor 22 B.C., in which year some conclude from this line that his daughter was born 'to illustrate the censorship of her sire.'

69. Serie, 'by offspring support your line.' The commentators quote, in illustration of 'fulcite,' Euripides' στῦλοι οἴκων, Iph. Taur. 57.

70. Meis. This is Lachmann's emendation, adopted by Hertzberg and Haupt, of 'malis' (MSS.), which, even if it could mean 'that the prospect of many woes impending on a prolonged life reconciles her to early death,' yet does not in any way suit the context. Rather, 'I am content to die, as I shall live on in my posterity: my destinies will grow in the hands of the numerous children' which she has just wished for her daughter. Paley ascribes 'malis' to the unwillingness of the transcribers to let 'meis' so soon follow 'mea.'

72. Emeritum .. rogum seems to

Nunc tibi commendo, communia pignora, natos:
Haec cura et cineri spirat inusta meo.
Fungere maternis vicibus, pater. Illa meorum
Omnis erit collo turba ferenda tuo.
Oscula cum dederis tua flentibus, adjice matris;
Tota domus coepit nunc onus esse tuum.
Et si quid doliturus eris, sine testibus illis:
Cum venient, siccis oscula falle genis.
Sat tibi sint noctes, quas de me, Paulle, fatiges,
Somniaque in faciem credita saepe meam.
Atque, ubi secreto nostra ad simulacra loqueris,
Ut responsurae singula verba jace.
Seu tamen adversum mutarit janua lectum,
Sederit et nostro cauta noverca toro,
Conjugium, pueri, laudate et ferte paternum;
Capta dabit vestris moribus illa manus.
Nec matrem laudate nimis; collata priori
Vertet in offensas libera verba suas.
Seu memor ille mea contentus manserit umbra,
Et tanti cineres duxerit esse meos,
Discite venturam jam nunc sentire senectam,

stand for 'emeritae rogum' = 'the bier of her who faithfully has discharged her life.' The common interpretation, 'the extinguished pyre,' seems flat, even if it could be supported by Ov. M. 15. 186, where most texts read 'emersas' for 'emeritas noctes.'

Libera, unbribed, unrestrained, i. e. among those who speak as they think.

74. Cura: 'the only care Cornelia has is that her children may miss a mother's love.' For the expression a happy parallel is quoted from Cic. Verr. 1. 44 'Cur hunc dolorem cineri ejus atque ossibus inussisti?' Here Cornelia interrupts the thread of her defence by parting injunctions to her husband and children; cp. Eur. Alc. 375 foll.

80. Falle genis, not a condensed expression for 'dry your cheeks before you kiss them, nor let them discover they had been wet with tears,' = 'falle eos osculando siccis genis,' but rather (in the strict sense of 'oscula' = 'kissing lips') 'decipe osculantes pueros.'

81. Fatiges, 'wear out (in grieving or complaining) about me:' cp. Virg. Ae. 8. 94 'Olli remigio noctemque diemque fatigant.'

82. In faciem, 'and visions often thought to wear my face, seeming to turn into my features,' a condensed expression for 'credita formata esse in faciem.'

85. Mutarit janua. The door of the 'atrium,' opposite to which always stood the marriage couch (hence 'lectus adversus') is represented as causing a new bed to be arranged for a new wife. What is done in *reference* to a thing is sometimes expressed by the poets as being done *by* it; the couch that is altered in respect of the door (being placed opposite to it) is said to be altered *by* the door.

86. Cauta, 'shy,' 'uncertain of her ground,' and hence needing kindness from the step-children; it includes also the idea of 'suspicious,' 'severe,' 'jealous.'

93. Discite means that the children should learn to detect the infirmities of their father's age almost before he felt them, and so be enabled to lighten them: 'jam nunc' is contrasted with 'venturam.'

Sentire (MSS.), as though by a kind of tact inspired by affection. Numerous conjectures, as 'lenire' (adopted by Lachmann), 'saepire,' 'sarcire,' have been proposed.

Coelibis ad curas nec vacet ulla via.
Quod mihi detractum est, vestros accedat ad annos;
Prole mea Paullum sic juvet esse senem!
Et bene habet: nunquam mater lugubria sumsi;
Venit in exequias tota caterva meas.
Causa perorata est. Flentes me surgite testes,
Dum pretium vitae grata rependit humus.
Moribus et coelum patuit; sim digna merendo,
Cujus honoratis ossa vehantur avis.

94. Coelibis, 'nor let any way be left open for a widower's cares to approach him.'

100. Humus by itself can hardly mean, as Hertzberg interprets, 'inferi . . piorum concilium.' Rather, 'earth repays the virtues of my life by lying lightly on my ashes; virtue (she continues) has been able even to open heaven's gate:' cp. Hor. Od. 3. 2, 21 'Virtus recludens immerito mori Coelum.' 'Mores' is the characteristic Roman synonym for virtue.

102. Avis (the emendation of Heinsius) seems to give the most natural sense to the passage: 'May I for my merits deserve to have my bones carried to the tomb of my honoured sires;' cp. El. de Mort. Dr. v. 329 'Ille pio, si non temere haec creduntur, in arvo Inter honoratos excipietur avos.' The 'equis' of some MSS. might be paralleled by Hor. Od. 3. 3, 15; while the 'aquis' of others could refer to being ferried over the Styx ('honoratis' either = 'august' or 'crossed in triumph'): but neither interpretation is in keeping with the ideas of a Roman matron.

PUBLIUS OVIDIUS NASO.

LIFE OF OVID.

PUBLIUS OVIDIUS NASO was born at Sulmo, 43 B.C. His family was of equestrian rank and moderate wealth. Together with his elder brother, Lucius, he studied declamation under the eminent orators Porcius Latro and Arellius Fuscus, moving at the same time in the best society of the capital, and maintaining the closest intimacy with the poets and savants of his day. The profession of the law, for which his practical father intended him, soon proved distasteful to a mind adapted and devoted to the cultivation of poetry and pursuit of pleasure. After travelling in Greece, Sicily, and Asia, he resided partly on his Pelignian estate, but chiefly in Rome, where he exerted himself sufficiently to hold certain petty judicial offices, though declining to avail himself of his privilege of entering the senate. He married successively three wives, the last of whom, belonging to the Fabian family, he celebrates for her affectionate devotion to him, Tr. 4. 10, 73. He also speaks of a daughter named Perilla, who was left a widow and married again, Tr. 3. 7. Though he never mentions Maecenas, Ovid seems to have been held in high esteem at the court of Augustus, until some mysterious misadventure, connected either with political treason, a love-intrigue with the younger Julia, whom Sidonius Apollinaris recognised in the poet's mistress Corinna, or the Emperor's real or feigned resentment at the immorality of the 'Ars Amandi,' led to the poet's relegation to Tomi, A.D. 8, where he died in solitude, of a broken heart, the same year as Livy, A.D. 18.

Ovid is the child of fashion, the poet of gallantry and intrigue, the favourite of the refined society of Augustan Rome, springing from

and living in its ranks, reflecting its tastes and vices, and studying to gain its applause. In point of originality, variety, and ease, he may be called the greatest of the Roman poets, not unworthy to be ranked (as by Dante, Inf. 4. 90) with Lucan next to Horace among the great spirits of Latin poetry, or to be placed, as by Erasmus, with Homer, as the two poets to be known by every teacher. His earliest productions of all he tells us that he burnt. His genius first displayed itself in the composition of tragedies, of which the lost 'Medea,' so highly praised by Quintilian (Inst. Or. 10. 1, 98), is generally supposed to have been his masterpiece. The earliest of his existing works is the 'Heroïdes,' while the rest were probably written in the order according to which they are usually arranged. Ovid's characteristics as a poet ('nimium amator ingenii sui' Quint. Inst. Or. 10) are exuberance of imagination, expressing itself among other ways in an overfondness for description, gracefulness and taste rather than natural warmth and sensibility, a luxuriant fulness and freedom of clear picturesque diction, often marred by the excess of contrast, antithesis, and point, a perfect smoothness and simplicity of construction, and a faultless flow of easy harmonious versification, especially in the Elegiac metre, which in his hands reached its highest point of perfection. At the same time, with all his excellences, he betrays the first marks of the decline of Roman poetry, which may be said to have begun directly after his time. His strong rhetorical colouring, his frequent straining after effect, his unreality of feeling, his partiality for detailed description, his rapidity and looseness of composition, were the early symptoms of literary defects that soon developed themselves more fully in the poetry of Seneca and Lucan, Silius and Statius. Like that of his followers, Ovid's reading was extensive, and his learning varied; the 'Heroïdes' and 'Amatoria' shew his acquaintance with the writings of Parthenius, Virgil's teacher; the 'Metamorphoses' and 'Fasti' indicate no inconsiderable knowledge of Greek and Alexandrine literature; while his propensity to parade his erudition on subjects in which he was versed set an example which his less gifted successors were only too prone to copy and exaggerate. Nisard calls Ovid the 'Euripides,' as contrasted with Virgil, the 'Sophocles' of Roman poetry, and regarding him as a greater master of language and rhythm than of thought and fancy, styles him the inaugurator and leader of a new school, 'chef de l'école facile, l'école de l'esprit

des mots.' Études, vol. 1. p. 48. See also Merivale's criticism of him, Hist. of Empire, ch. 38.

Of no Roman poet, except perhaps Lucan, are the MSS. so numerous and yet so defaced by interpolations, corrections, and errors. There are MSS. of the 'Amatoria' as old as the ninth and tenth centuries; the best of the entire works belong probably to the twelfth and thirteenth.

XLIII.

PUBLIUS OVIDIUS NASO.

HEROIDES. Ep. II. 1–75.

Demophoon was the son of Theseus, who, returning from Troy, met Phyllis, the daughter of Sithon, king of Thrace. Having promised to marry her he went away to Attica, engaging to return in a month. As he delayed longer than Phyllis expected, fancying she was deserted by him, she put an end to her life and was turned into a tree. Demophoon on his return clasped the tree to his bosom, when leaves and buds instantly sprang from it. See a reference to the same legend in Ars Am. 3. 37, 38.

Hospita, Demophoon, tua te Rhodopeia Phyllis
  Ultra promissum tempus abesse queror.
Cornua cum Lunae pleno semel orbe coissent,
  Litoribus nostris anchora pacta tua est.
Luna quater latuit; toto quater orbe recrevit,
  Nec vehit Actaeas Sithonis unda rates.
Tempora si numeres, bene quae numeramus amantes;
  Non venit ante suam nostra querela diem.
Spes quoque lenta fuit. Tarde, quae credita laedunt,

1. Hospita, 'your hostess,' and therefore having ground for complaint. Demophoon had been the guest of her father. The feminine is formed from 'hospes,' as 'antistita' from 'antistes.'

3. Semel. The reading 'quater,' which appears in one or two MSS., would seem to have arisen from a confusion with v. 5, or from the space of a month being thought too short for the accomplishment of a voyage to and from Athens.

Coissent: cp. Prop. 4. 4 (3. 5), 27 'unde coactis Cornibus in plenum menstrua luna redit.' The subjunctive is to be explained by the oratio obliqua implied in 'pacta' v. 4.

5. Recrevit, a compound seldom used by the poets: once by Lucr. 5. 260 'Ergo terra tibi libatur et aucta recrescit.'

6. Actaeas, 'Athenian;' 'Acte' being an old name of Attica: so Virg. E. 2. 24 'Actaeo Aracyntho.'

Sithonis, used adjectively for 'Sithonia;' so 'Ausonis,' 'Bistonis,' 'Hesperis;' see Madv. Lat. Gr. § 60, obs. 5.

9. Spes . . lenta, 'not only my patience but my hope has lasted long,' i. e. she did not give up hoping for his return.

Credimus: invita nunc et amante nocent.
Saepe fui mendax pro te mihi: saepe putavi
Alba procellosos vela referre Notos.
Thesea devovi, quia te dimittere nollet;
Nec tenuit cursus forsitan ille tuos.
Interdum timui, ne, dum vada tendis ad Hebri,
Mersa foret cana naufraga puppis aqua.
Saepe deos supplex, ut tu, scelerate, valeres,
Sum prece turicremis devenerata focis.
Saepe, videns ventos coelo pelagoque faventes,
Ipsa mihi dixi: Si valet ille, venit.
Denique fidus amor, quidquid properantibus obstat,
Finxit; et ad causas ingeniosa fui.
At tu lentus abes, nec te jurata reducunt
Numina, nec nostro motus amore redis.
Demophoon, ventis et verba et vela dedisti:
Vela queror reditu, verba carere fide.
Dic mihi, quid feci, nisi non sapienter amavi?
Crimine te potui demeruisse meo.

See Bentley on Hor. A. P. 172, who explains 'lenta' here as 'quae longa mora extrahitur.' We have a different sense of the same phrase in 17. 108 'Spes tua lenta fuit: quod petis, alter habet.' Burmann would take 'spes' as='timor.' 'I did not fear your perfidy at once, but came slowly to believe it:' but this is only anticipating what is said directly afterwards.

10. Invita .. amante, the emphatic words; 'e'en now, (when I cannot disbelieve them,) it is against a lover's wishes that they hurt.' One MS. has 'invito nunc et amore noces.' Bentley proposes 'invitae nunc et ut ante nocent.'

12. Alba, i. e. as marking a safe return. Cp. Catull. 62 (64). 235.

Procellosos .. Notos, the proper wind to bring Demophoon from Attica to Thrace. 'Procellosos' may be added, to express a cause of delay: the wind might be fair, but the boisterous sea may impede the voyage.

13. Nollet, 'I fancied him loth to part with you,' is the force of the mood.

16. Mersa foret, ='should have been sunk.'

Cana .. aqua, 'on the white surf,' off the bar at the river mouth.

18. Sum. Burmann reads, with two MSS., 'Cum prece:' but the omission of the substantive verb would be awkward here.

Devenerata, here used as simply = 'venerata.' In the only other passage where the word occurs (Tibull. 1. 5, 14 'Somnia ter sancta devenerande mola') it means 'to avert by prayer.' In several MSS. this and the following line are omitted, some editions reading 'Saepe Deis supplex,' to be constructed with 'Ipsa mihi dixi.' The use of 'venerari' with 'ut' is common in Plautus.

22. Ingeniosa, a favourite word with Ovid: cp. M. 11. 313 'furtum ingeniosus ad omne;' and in a different sense with 'in,' Tr. 2. 342 'Inque meas poenas ingeniosus eram.'

25. Verba et vela. We may remark both the alliteration and the play on the phrases 'dare vela,' 'dare verba,' 'to set sail,' and 'to deceive.' See similar instances, 7. 8, 9; 16. 25.

28. Crimine, i.e. 'non sapienter amandi.' 'My very fault might well have bound you to me:' so Ars Am. 2. 2, 252 'Nec tibi sit servos demeruisse pudor.'

Potui, i. q. 'debui:' cp. M. 2. 608 'potui poenas tibi Phoebe dedisse, Sed peperisse prius.'

Unum in me scelus est, quod te, scelerate recepi;
Sed scelus hoc meriti pondus et instar habet.
Jura, fides, ubi nunc, commissaque dextera dextrae?
Quique erat in falso plurimus ore deus?
Promissus socios ubi nunc Hymenaeus in annos,
Qui mihi conjugii sponsor et obses erat?
Per mare, quod totum ventis agitatur et undis,
Per quod saepe ieras, per quod iturus eras;
Perque tuum mihi jurasti, nisi fictus et ille est,
Concita qui ventis aequora mulcet, avum;
Per Venerem, nimiumque mihi facientia tela,
Altera tela arcus, altera tela faces;
Junonemque, toris quae praesidet alma maritis,
Et per taediferae mystica sacra deae.
Si de tot laesis sua numina quisque deorum
Vindicet, in poenas non satis unus eris.
At laceras etiam puppes furiosa refeci;
Ut, qua desererer, firma carina foret.
Remigiumque dedi, quo me fugiturus abires:
Heu patior telis vulnera facta meis!

30. Instar, 'worth,' 'value,' as in 16. 366 'Unus is innumeri militis instar habet,' a sense of the word not uncommon in Cicero.

34. Sponsor et obses, 'surety and pledge that you would wed me:' cp. 16. 114 'Sponsor conjugii stat dea picta sui.' After Propertius' time it is well known that uncontracted genitives, such as 'conjugii,' became frequent; see on Prop. 1. 6. 34.

35. Ventis .. et undis. It is somewhat awkward to speak of the sea as being disturbed by waves, whence some MSS. present 'iniquis,' and Heinsius conjectures 'Euris.' Burmann quotes a passage in defence of the common reading, which is not however quite a parallel, Tr. 3. 2, 15 'ventis dubius jactabar et undis.' The two words must be taken together, as conveying the idea of the conflict between wind and wave raising and disturbing the sea. The notion of the troubled sea is introduced to harmonize with that of the lover's broken faith.

37. Et ille, i. e. unless the witness be as imaginary as the oath by him is false. Jahn, with many MSS., has 'falsus' for 'fictus.' Neptune was the reputed father of Theseus. Eur. Hipp. 1169 (Theseus says) *ὦ θεοὶ Πόσειδόν θ' ὡς ἄρ' ἦσθ' ἐμὸς πατήρ.*

39. Mihi facientia, a peculiar usage of 'facere' with the dative, which usually means, 'to suit,' 'be agreeable to.' Here it must mean 'making against me,' 'pressing too hard upon me,' 'taking part against me:' cp. Amor. 2. 9, 36. The conjecture 'officientia' is worth noticing, though its adoption would render 'nimium' unmeaning.

Tela. From the 'tella' of some MSS. Heinsius would extract the reading 'belli' for that of the text, the only thing in favour of which is the removal of the unpleasant and pointless repetition of 'tela.'

42. Deae, the Eleusinian Demeter, a natural adjuration to an Athenian lover.

45. At (not 'ah') is undoubtedly the right reading here, as expressing indignation. See Burmann's note on 12. 1, where 'ut' had been substituted for 'at' in the same sense.

Etiam: I went so far in the distraction of my love as to repair your ships.

47. Fugiturus, very rarely used. One MS. presents here 'fugitivus.'

Credidimus blandis, quorum tibi copia, verbis;
  Credidimus generi, numinibusque tuis;
Credidimus lacrimis: an et hae simulare docentur?
  Hae quoque habent artes, quaque jubentur, eunt?
Dis quoque credidimus: quo jam tot pignora nobis?
  Parte satis potui qualibet inde capi.
Nec moveor, quod te juvi portuque locoque;
  Debuit hoc meriti summa fuisse mei:
Turpiter hospitium lecto cumulasse jugali
  Poenitet, et lateri conseruisse latus.
Quae fuit ante illam, mallem suprema fuisset
  Nox mihi, dum potui Phyllis honesta mori.
Speravi melius, quia me meruisse putavi:
  Quaecumque ex merito spes venit, aequa venit.
Fallere credentem non est operosa puellam
  Gloria; simplicitas digna favore fuit.
Sum decepta tuis et amans et femina verbis:
  Di faciant, laudis summa sit ista tuae.
Inter et Aegidas media statuaris in urbe;
  Magnificus titulis stet pater ante suis.
Cum fuerit Sciron lectus, torvusque Procrustes,

50. Numinibus. The balance of MS. authority is decidedly in favour of this as against 'muneribus.' 'Nominibus' is only a very ingenious conjecture of Heinsius', adopted by Burmann. 'Numinibus' makes very good sense, if referred to the divine ancestry of which Demophoon boasted, and is different from the 'Dis' of v. 53, which are the gods whom he called to witness his oath: see v. 37 foll.

52. Eunt: cp. Prop. 5 (4). 11, 60 'Et lacrymas vidimus ire deo.'

53, 54. Quo. The 'quod' of the MSS. was wisely altered by Heinsius into 'quo,' which is the most common construction in the poets, with an accusative following it, as in the well-known line, Hor. Ep. 1. 5, 12 'Quo mihi fortunam, si non conceditur uti.' 'Quo' = 'quoi,' 'to what end or purpose?' some verb like 'dedisti' being understood from the context. The meaning is clear: 'why such a host of promises and adjurations? by the least portion of them you would have equally deceived one who loved like me.'

Inde = 'ex iis pignoribus.'

55. Juvi portu, 'welcomed you to harbour and to house.' Cp. Juv. 3. 2, 11 'Nemo cibo, nemo hospitio tectoque juvabit.'

56. Summa, i.e. I should not have gone further, and fallen in love with you: 'this should have been the crown and end of my service;' cp. v. 66.

61. Me meruisse is obviously preferable to the 'te meruisse' of several MSS.: the next line shews that Phyllis is speaking of the services she had rendered to Demophoon. 'She had a right to expect fidelity, because she had earned it by her benefits to him.'

63. Credentem, emphatic, 'one so ready to trust you,' the character expressed by the following 'simplicitas,' = 'artless trust,' 'innocence.'

67. Aegidas, the descendants of Theseus, the son of Aegeus.

68. Stet, of the statue of Theseus; cp. Hor. S. 2. 3, 183 'aheneus ut stes.'

Ante, opposed to the 'post illos' of v. 73.

Suis, emphatic, = so well deserved.

69. Sciron. In the Stoa at Athens there was, according to Pausanias, a repre-

Et Sinis, et tauri mixtaque forma viri;
Et domitae bello Thebae, fusique Bimembres,
Et pulsata nigri regia caeca dei;
Hoc tua post illos titulo signetur imago:
Hic est, cujus amans hospita capta dolo est.

XLIV.

AMORES. Lib. I. El. 15.

Ovid in this Elegy replies to those who in a spirit of envy had reproached him with choosing poetry as the pursuit of his life, rather than seeking distinction in the camp or at the bar. He shews that immortality can be won through poetical eminence alone, and trusts that as Homer and Sophocles and the rest have gained undying fame through their writings, he may also by his poems survive both envy and the grave.

Quid mihi, Livor edax, ignavos objicis annos,
Ingeniique vocas carmen inertis opus?
Non me more patrum, dum strenua sustinet aetas,
Praemia militiae pulverulenta sequi;
Nec me verbosas leges ediscere, nec me
Ingrato vocem prostituisse foro?
Mortale est, quod quaeris, opus: mihi fama perennis

sentation of Theseus hurling this famous robber into the sea. See on Prop. 4 (3). 22, 37 foll.

Lectus, i.e. when the people have read these feats on the inscription under the statue.

74. Hospita (v. 1) better than 'hospite,' which is found in a few MSS.; 'hospes dolus' would be a harsh expression, unlike Ovid's style, and two substantives in the ablative would be awkward. 'Amans hospita' makes all the stronger contrast with 'capta dolo.'

2. Inertis. Ovid's father seems to have agreed with the poet's detractors. Cp. Tr. 4. 10, 21 'Saepe pater dixit: studium quid inutile tentas?'

4. Sequi, constructed with 'objicis,' as in 2. 17, 18; the same construction is found in prose.

5. Verbosas applies not so much to the laws as to the comments on them.

Leges ediscere. The poet had been designed for a pleader, and had been educated for that calling: but these lines seem to shew that he never practised. Cicero (Legg. 2. 23) refers to a time when all Roman boys were taught the Laws of the XII Tables, 'Nostis quae sequuntur: discebamus enim pueri XII ut carmen necessarium: quas jam nemo discit.'

6. Ingrato, not 'hateful,' but 'unremunerative;' a character which the profession seemed to have retained in Juvenal's time: see Juv. 7. 113.

7. Mortale. Ovid's reply to his detractors.

Quaeritur, in toto semper ut orbe canar.
Vivet Maeonides, Tenedos dum stabit et Ide,
Dum rapidas Simois in mare volvet aquas.
Vivet et Ascraeus, dum mustis uva tumebit,
Dum cadet incurva falce resecta Ceres.
Battiades semper toto cantabitur orbe:
Quamvis ingenio non valet, arte valet.
Nulla Sophocleo veniet jactura cothurno;
Cum Sole et Luna semper Aratus erit.
Dum fallax servus, durus pater, improba lena
Vivent, dum meretrix blanda: Menandros erit.
Ennius arte carens, animosique Accius oris,
Casurum nullo tempore nomen habent.
Varronem primamque ratem quae nesciat aetas,
Aureaque Aesonio terga petita duci?
Carmina sublimis tum sunt peritura Lucreti,
Exitio terras cum dabit una dies.
Tityrus, et fruges, Aeneiaque arma legentur,

11. Mustis, 'with the juice of new wine:' the word is first used by Ovid in the plural: in M. 14. 146 'tercentum musta videre,' it stands for 'autumn.'

13. Battiades, Callimachus of Cyrene. Ovid's criticism of the 'princeps elegiae' (as Quintilian, Inst. Or. 10. 1, calls him) is probably correct. We may notice also the poet's preference for Sophocles among the Greek tragedians rather than Euripides, with the latter of whom he has often been compared as to taste and style.

16. Cum Sole. The immortality of Aratus (270 B.C.) is thus expressed in reference to the astronomical character of his poems. For Cicero's judgment on the 'ornatissimi atque optimi versus' of Aratus, which, when very young, he translated, see de Orat. 1. 16: de N. D. 2. 41. Caesar Germanicus also made a translation of the 'Phaenomena' about this time.

19. Arte carens .. oris, 'Ennius with all his roughness, Accius with all his fire.' This criticism on Ennius, natural to a poet who prized smoothness and ease as much as Ovid did, is repeated in modified terms elsewhere, Tr. 2. 424 'Ennius ingenio maximus, arte rudis:' cp. Stat. Silv. 2. 7, 75 'Cedet musa rudis ferocis Ennî.' The 'os animosum' of the characters in Accius' (or 'Attius,' as it is also written,) tragedies may be illustrated by Quintilian, Inst. Or. 10. 1, 97 'Tragoediae scriptores veterum Accius atque Pacuvius clarissimi gravitate sententiarum, verborum pondere, auctoritate personarum.' Ovid calls him 'atrox' Tr. 2. 359; Horace 'altus' Ep. 2. 1. 58.

21. Varronem. The translation of Apollonius Rhodius' Argonautica by Terentius Varro Atacinus is here referred to; he also wrote a poem entitled 'Libri Navales,' to which Ovid is supposed to allude in Ep. ex Pont. 4. 16, 21 'Velivolique maris vates cui credere possis Carmina caeruleos composuisse deos:' see also Ars Am. 3. 335, and Tr. 2. 439. Cp. Stat. Silv. l. c.

23. Sublimis. It is hard to see why Burmann should question the justness of this epithet, as applied to Lucretius, and prefer the conjecture 'subtilis.' Perhaps no single word could more exactly describe the poet, whose theme was the 'majestas cognita rerum.'

24. Una, not 'ima' = 'the last day,' (as Scaliger edited,) is the true reading: Ovid has in his mind Lucretius' own words in 5. 95 'Una dies dabit exitio.'

25. Fruges is the reading of the better MSS., and may be considered to represent the subject of the Georgics quite as well as, if not better than, 'segetes,' which has clearly been substituted from the 'Quid

Roma triumphati dum caput orbis erit,
Donec erunt ignes arcusque Cupidinis arma
Discentur numeri, culte Tibulle, tui.
Gallus et Hesperiis, et Gallus notus Eois,
Et sua cum Gallo nota Lycoris erit.
Ergo, cum silices, cum dens patientis aratri
Depereant aevo, carmina morte carent.
Cedant carminibus reges, regumque triumphi;
Cedat et auriferi ripa beata Tagi.
Vilia miretur vulgus: mihi flavus Apollo
Pocula Castalia plena ministret aqua.
Sustineamque coma metuentem frigora myrtum,
Atque a sollicito multus amante legar.
Pascitur in vivis Livor: post fata quiescit;
Tum suus ex merito quemque tuetur honos.
Ergo etiam, cum me supremus adederit ignis,
Vivam; parsque mei multa superstes erit.

faciat laetas segetes' of G. 1. 1, the other two words, 'Tityre' and 'Arma' being taken from the first lines of the other poems.

29. Gallus . . Eois. Cornelius Gallus, so famous as the friend of Virgil, (see E. 10,) wrote, according to Servius, four books of Elegies to his mistress Lycoris (or Cytheris, her real name); he also translated into Latin the poems of Euphorion of Chalcis. Ovid, Tr. 4. 10, 5, places him at the head of the Roman Elegiac poets—Gallus, Tibullus, Propertius, and Ovid himself. Octavianus made him the first prefect of Aegypt after it was made a province: hence perhaps 'notus Eois.' He was also one of the heroes of Actium, a general of some ability, and noted for courage. Cp. 3. 9, 64 'Sanguinis atque animae prodige Galle tuae.'

34. Beata, i. e. 'wealth-producing.' Jahn reads, with several MSS., 'benigna,' = 'fertile.' Pliny mentions the gold sand of the Tagus, which is still sought for by Spanish paupers. Cp. Catull. 27 (29). 19 'amnis aurifer Tagus.'

36. Aqua. Burmann adopts the 'aquae' of one good MS., on the ground that Ovid almost always uses 'plenus' with a genitive: most texts however have 'aqua.'

37. Myrtum: the myrtle being the plant sacred to Venus, whom it was supposed to have sheltered when she came forth from the sea, Ovid longs for a crown of it, as the poet of Love; see 1. 1, 29. For poets of graver themes the crown of bay was reserved. Cp. Prop. 4 (3). 1, 19.

41. Adederit. Prop. 5 (4). 7, 9 'Et solitum digito beryllon adederat ignis.' Cp. Calpurn. 11. 11. 'Adusserit' is only found in bad texts.

42. Multa: some would read 'magna;' but cp. Hor. Od. 3. 30, 60. We have the same idea enlarged in the closing lines of the Metamorphoses.

XLV.

AMORES. LIB. III. EL. 9.

THIS beautiful Elegy contains Ovid's lament over the death of his friend Tibullus. Poets, (he complains,) although the special objects of divine protection, must die, however gifted, however pious they may be; death, notwithstanding, cannot touch their works; and Homer himself is not surer of such immortality than the lover and singer of Delia and Nemesis. The only comfort Ovid finds is in reflecting that Tibullus died, not, as had once nearly happened, on a foreign shore, but that his eyes were closed by loving hands, and that now, if he exists at all, it is in the Elysian fields, surrounded and welcomed by the poets who preceded him thither.

MEMNONA si mater, mater ploravit Achillen,
  Et tangunt magnas tristia fata deas:
Flebilis indignos, Elegeia, solve capillos;
  Ah, nimis ex vero nunc tibi nomen erit!
Ille tui vates operis, tua fama, Tibullus,
  Ardet in extructo, corpus inane, rogo.
Ecce, puer Veneris fert eversamque pharetram,
  Et fractos arcus, et sine luce facem!
Adspice, demissis ut eat miserabilis alis,
  Pectoraque infesta tundat aperta manu.
Excipiunt sparsi lacrimas per colla capilli,
  Oraque singultu concutiente sonant.
Fratris in Aeneae sic illum funere dicunt

1. Memnona. The grief of Eos for Memnon, as indeed the whole story about this hero, is not mentioned in Homer; probably it was the subject of the 'Aethiopis' of Arctinus. Virgil notices the same typical examples of female grief: 'Te filia Nerei, Te potuit lacrimis Tithonia flectere conjux' Ae. 8. 383.

3. Indignos is generally taken as 'unoffending.' See Consol. ad Liv. 40 'Occidit: indignas, Livia, solve comas:' cp. Ars Am. 3. 708 'Indignas sauciat ungue genas.' It means rather 'in undeserved mourning,' implying that Tibullus ought not to have died.

5. Vates operis, 'priest of thy worship,' or 'service,' the sense which we have so commonly in 'operari.' Cp. M. 11. 68 'Amissoque dolens sacrorum vate suorum.'

7. Eversam, 'turned upside down,' 'emptied.' Some would read 'inversam.' Cp. Virg. Ae. 11. 93 (at the funeral of Pallas) 'versis Arcades armis;' Cupid's attire is before described in the same way, 1. 15, 27 'Donec erunt ignes arcusque Cupidinis arma.'

Egressum tectis, pulcher Iule, tuis.
Nec minus est confusa Venus, moriente Tibullo,
Quam juveni rupit cum ferus inguen aper.
At sacri vates, et divum cura vocamur;
Sunt etiam, qui nos numen habere putent!
Scilicet omne sacrum mors importuna profanat,
Omnibus obscuras injicit illa manus.
Quid pater Ismario, quid mater profuit Orpheo?
Carmine quid victas obstupuisse feras?
Aelinon in silvis idem pater, Aelinon altis
Dicitur invita concinuisse lyra.
Adjice Maeoniden, a quo, ceu fonte perenni,
Vatum Pieriis ora rigantur aquis:
Hunc quoque summa dies nigro submersit Averno;
Defugiunt avidos carmina sola rogos.

14. Tectis has more MS. authority than the reading 'castris,' which Orelli however adopts, comparing the 'Laurentia castra' of Virg. Ae. 10. 635, and Tibull. 2. 5. 49, the notion being that Aeneas died at the end of the three years in the camp-settlement: see Prof. Conington on Virg. Ae. 1. 265.

15. Confusa, 'stunned' with grief, more frequently with 'dolore' expressed; but cp. Tr. 3. 5, 11; Juv. 3. 1.

17. At, starting an objection, to which 'scilicet' = 'true, but know that' etc. replies in v. 19.

18. Numen habere: cp. Virg. Ae. 10. 221 'Nymphae quas alma Cybebe Numen habere maris . . Jusserat.'

19. Importuna, not = 'inopportuna' i.e. 'premature,' but 'accursed,' containing the ground of 'profanat.'

20. Obscuras. Heinsius ingeniously conjectured 'obscaenas' here, which would harmonize well with the 'profanat' of the preceding line; but 'obscuras' makes very good sense either as 'dark,' or = *ἀδηλος*, 'making dark.'

Injicit . . manus, a legal phrase, = 'takes violent possession of:' death seizes man as its property. Cp. Virg. Ae. 10. 419 'Injecere manum Parcae.'

21. Pater, not Oeagrus, according to the usual story, but Apollo would seem to be here represented as the father of Orpheus.

Ismario, separated from 'Orpheo,' as 'Delius' from 'Apollo' Virg. Ae. 3. 162.

Mater, Calliope.

Orpheo. In the parallel passage, Virg. E. 4. 57, we have the other or Greek form of the dative, 'Orphei.' The Latin termination in *-eo* is however the commoner of the two, and, except in lyrics, is almost always pronounced as a monosyllable. Catullus uses both forms in the same poem, 62 (64). 336 and 382.

23, 24. There is much variety in the reading of these lines. Most of the MSS. have 'Et linon,' and 'pater edidit:' two however present 'Aelinon,' which, though occurring nowhere else in the Latin poets, Scaliger and Heinsius adopted and repeated here. The 'Aelinon' was the hymn sung by Apollo over Linus (his son by Psamathe), who was torn to pieces by dogs,—though there are other versions of the myth.

Invita, not 'invicta' as in many MSS., is the best reading: 'with sad, reluctant lyre,' unwilling to mourn, yet powerless to save. The two words are constantly confused by the transcribers.

26. Cp. Prop. 4. 2 (3. 3) 51, 2 'lymphisque a fonte petitis Ora Philetaea nostra rigavit aqua.'

28. Defugiunt (as in Jahn and Orelli) is found in one MS.; all the rest give 'diffugiunt,' which neither in meaning nor construction suits this passage. 'Defugere' with the accusative is very common in prose, and is used by Silius and Seneca. Comparing Consol. ad Liv. 266 'Haec avidos effugit una rogos,' we may be tempted to read 'effugiunt' with Ciofanus.

Durat opus vatum, Trojani fama laboris,
  Tardaque nocturno tela retexta dolo.
Sic Nemesis longum, sic Delia nomen habebunt,
  Altera cura recens, altera primus amor.
Quid vos sacra juvant? quid nunc Aegyptia prosunt
  Sistra? quid in vacuo secubuisse toro?
Cum rapiant mala fata bonos, ignoscite fasso,
  Sollicitor nullos esse putare deos.
Vive pius: moriere pius; cole sacra: colentem
  Mors gravis a templis in cava busta trahet.
Carminibus confide bonis: jacet, ecce! Tibullus;
  Vix manet e tanto parva quod urna capit.
Tene, sacer vates, flammae rapuere rogales,
  Pectoribus pasci nec timuere tuis?
Aurea sanctorum potuissent templa deorum
  Urere, quae tantum sustinuere nefas.
Avertit vultus, Erycis quae possidet arces;
  Sunt quoque, qui lacrimas continuisse negant.
Sed tamen hoc melius, quam si Phaeacia tellus
  Ignotum vili supposuisset humo.

29. Vatum. There is no authority nor reason for Heinsius' correction 'vatis,' still less for Orelli's bold suggestion of 'fatum,' = 'the poet's work outlives death.' 'Vatum' does not require us to suppose that Ovid regarded the Iliad and Odyssey in a spirit of premature criticism as the work of *different* poets; he has simply in his mind both Homer and Tibullus. As the poems that sing of Troy will last, so will those that celebrate Delia and Nemesis. The 'vates' die, the 'vatum opus' survives.

31. Nemesis: see on Tibull. 2. 5, 111, and Introductory Life.

33. Vos: Delia and Nemesis.

Nunc, i. e. whatever they may have done once.

34. Sistra, 'the timbrels' (σείστρα) played by shaking them, and used in the worship of Isis. The reference is to Tibull. 1. 3, 23 'Quid tua nunc Isis mihi, Delia? quid mihi prosunt Illa tua toties aera repulsa manu.'

In vacuo. Cp. Tibull. l. c. 'Et puro secubuisse toro.' This was usual before, and at, many festivals in Rome. See Amor. 3. 10, 2 'Annua venerunt Cerealis tempora sacri: Secubat in vacuo sola puella toro.'

35. Rapiunt is read in more MSS. than the subjunctive: 'at a time when the good are snatched away,' or 'when I see the good,' etc.

36. Sollicitor . . putare: a poetical construction. Prose would require 'ut putem' or 'ad putandum.'

37. Moriere pius. Jahn, by punctuating after 'moriere,' seems to spoil the balance of the line. 'Live piously, yet piety will not keep you from death; worship, yet in the midst of worship you will be hurried to the tomb.'

39. Confide, hypothetical imperative, like 'vive,' 'cole:' 'trust, if you like.'

40. Tanto, found in two MSS., seems preferable to 'toto,' the common reading, as contrasting better with 'parva.' Orelli compares Soph. El. 758 ἐν βραχεῖ Χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ Φέρουσιν.

46. Negant. The indicative is found here in all the MSS. but one, while all agree on the subjunctive in v. 18. Ovid seems to have used the two constructions indifferently.

47. Phaeacia. See Tibull. 1. 3, 3 'Me tenet ignotis aegrum Phaeacia terris.'

48. Vili, 'common earth,' unhallowed by the offerings of relations, without urn, tomb, or inscription.

Hinc certe madidos fugientis pressit ocellos
  Mater, et in cineres ultima dona tulit;
Hinc soror in partem misera cum matre doloris
  Venit, inornatas dilaniata comas;
Cumque tuis sua junxerunt Nemesisque priorque
  Oscula, nec solos destituere rogos.
Delia discedens, Felicius, inquit, amata
  Sum tibi: vixisti, dum tuus ignis eram.
Cui Nemesis, Quid, ait, tibi sunt mea damna dolori?
  Me tenuit moriens deficiente manu.
Si tamen e nobis aliquid, nisi nomen et umbra,
  Restat, in Elysia valle Tibullus erit.
Obvius huic venies, hedera juvenilia cinctus
  Tempora, cum Calvo, docte Catulle, tuo;
Tu quoque, si falsum est temerati crimen amici,
  Sanguinis atque animae prodige Galle tuae.
His comes umbra tua est: si quid modo corporis umbra est,
  Auxisti numeros, culte Tibulle, pios.
Ossa quieta precor tuta requiescite in urna,
  Et sit humus cineri non onerosa tuo.

49. Madidos, 'wet' with tears' or 'dewy' with the damp of death.

53. Cumque tuis, = 'together with thy kindred.' The reading 'tuis oculis Nemesis junxere' must have crept into the text from a confusion with 'osculis,' which had probably been written on the margin as explaining 'tuis.'

Priorque. See v. 32.

55. Felicius: explained by 'vixisti dum tuus ignis eram.' Delia was his *first* love.

57. Quid ait tibi sunt, 'what right hast thou to grieve for a loss not thine but mine?' the emphasis also lying on the 'me' of the next line. 'It is me, not thee, he has loved in his later years and at his death.' Burmann and Baumgarten-Crusius prefer the 'Quid ais? tibi sint' of two MSS., which does not improve the sense. Ovid might have wisely omitted altogether the bickering of the rival mistresses over his friend's death-bed.

60. Compare Tibullus' own assurance 1. 3, 57 'Sed me . . Ipsa Venus campos ducet in Elysios.'

62. C. Licinius Calvus, the great friend of Catullus, 'jocundissime Calve' (14. 2), was more famous as an orator than a poet. Scarcely any remains of his genius survive. On the death of his mistress Quintilia, Catullus has some beautiful lines: see 94 (96).

63. Crimen. There seems to have been some ill-feeling between Tibullus and Cornelius Gallus (for whom see 1. 15, 29). Orelli conjectures that it may have been connected with the distribution of estates among the veterans, which, as one of the commissioners, Gallus conducted, usually, however, to the protection of poets. He died only seven or eight years before Tibullus.

65. Si quid, i. e. 'if only the shade of what once was a living form be something real.' 'Quid' is better than the 'qua' of some texts. The same scepticism of despair is similarly expressed in Ep. ex Pont. 4. 1, 18 'Da mihi, si quid ea est, hebetantem pectora Lethen.'

66. Numeros . . pios, = 'piorum,' 'swelled the ranks of the good.'

Culte. Cp. 1. 15, 28 'Discentur numeri, culte Tibulle, tui.'

XLVI.

METAMORPHOSES. LIB. I. 1–88.

HERE we have the poet's description of the creation of the World and of Man, as being the first of all 'Metamorphoses,' Chaos being transformed into Order and Shape. First, the Four Elements took their separate character, functions, and place. Next, to each of these its own living beings were assigned: the gods to the heaven, the beasts to the earth, fishes to the sea, and birds to the air. But one to have dominion over the rest was still wanted; and this led to the formation of Man, either from divine seed or from the earth, which still containing the vital sparks of its heavenly origin, responded readily to the formative touch of Prometheus. With this view of the creation may be compared those of Lucretius, 5. 416 foll., Virgil, E. 6. 31 foll., Manilius, 1. 116 foll.

IN nova fert animus mutatas dicere formas
Corpora: Di coeptis, nam vos mutastis et illas,
Adspirate meis, primaque ab origine mundi
Ad mea perpetuum deducite tempora carmen.
Ante mare et tellus, et, quod tegit omnia, coelum,
Unus erat toto Naturae vultus in orbe,
Quem dixere Chaos; rudis indigestaque moles,

1. Mutatas. The work of Nicander of Colophon (185–135 B.C.), from which Ovid appears to have derived the idea, if not the substance, of his poem, was called 'Ετεροιούμενα. Though the original book is lost, many of the mythical subjects it treated of are preserved in the Μεταμορφώσεων Συναγωγή of the grammarian Antonius Liberalis (A. D. 147).

2. Et illas, i. e. As ye wrought the changes, so help me in singing them, or (as Haupt explains the 'et') As all operations are yours, so also were those. Nothing is to be said for the coupling of 'vos et illas.'

4. Perpetuum, 'connected, unbroken:' cp. Hor. Od. 1. 7, 6. The fifteenth book of the Metamorphoses ends with the apotheosis of Caius Julius Caesar, and prayers for the delay of that of Augustus. The epithet 'perpetuum' suggests one excellence of the poem, viz. the ingenuity with which the various transformations are linked together.

Deducite, 'trace down for me,' as perhaps Manil. 1. 3 'Coelestis rationis opus deducere mundo Aggredior.'

5. Tellus is found in at least one good MS., and is favoured by the parallel passage in Ars Am. 2. 467, 468 'Prima fuit rerum confusa sine ordine moles, Unaque erant facies sidera, terra, fretum:' cp. Fast. 1. 105, 106. Haupt, with most texts, retains 'terras,' i. e. before sea, earth, and sky existed in separate forms.

7. Chaos, first used by Hesiod, Theog. 126, is connected with the root of χαίνειν, originally meaning mere void space, = 'inane' of Lucretius: thence it passes into the signification of 'a confused mass of elemental substances.' Virgil (Ae. 4. 10) connects Erebus and Chaos as gods, while

Nec quidquam, nisi pondus iners, congestaque eodem
Non bene junctarum discordia semina rerum.
Nullus adhuc mundo praebebat lumina Titan,
Nec nova crescendo reparabat cornua Phoebe,
Nec circumfuso pendebat in aere tellus
Ponderibus librata suis, nec brachia longo
Margine terrarum porrexerat Amphitrite;
Quaque fuit tellus, illic et pontus et aer.
Sic erat instabilis tellus, innabilis unda,
Lucis egens aer: nulli sua forma manebat,
Obstabatque aliis aliud; quia corpore in uno
Frigida pugnabant calidis, humentia siccis,
Mollia cum duris, sine pondere habentia pondus.

Claudian uses the word for the infernal regions themselves In Ruf. 2. 525.

Indigesta. These negative participles are favourite creations of Ovid; in the Metamorphoses alone we find 'inobrutus,' 'inconcessus,' 'insopitus,' 'incommendatus,' 'inexpectatus,' 'indestructus,' 'imperceptus,' 'imperfossus,' 'inexperrectus,' and many others. New adjectives of a similar kind are 'innabilis,' 'infragilis,' 'insolidus,' 'inambitiosus.'

10. Nullus . . Titan, 'no Sun was there as yet to shed his light.' Such mythological names for natural objects as 'Titan,' 'Phoebe,' 'Amphitrite,' and the like become commoner and commoner in the poets of the Decline.

13. Ponderibus. The plural expresses the many well-balanced parts that support the whole, and is therefore used in preference to the singular here and elsewhere, as Cic. Tusc. 5. 24, 69: cp. Lucan 1. 57 'librati pondera coeli Orbe tene medio:' see Munro on Lucr. 2. 218. Milton has almost translated this line in P. L. 7. 242 'And Earth self-balanced on her centre hung.'

Nec goes both with 'circumfuso' and with 'pendebat:' 'there was no circumambient air for earth to balance herself amidst.'

14. Margine, the local ablative: as 15. 741 'Porrigit aequales media tellure lacertos;' in each case the adjective 'longo' and 'media' fulfils the office of a preposition, having no force beyond that of 'along,' and 'on either side of' respectively. See on Val. Fl. 8. 111 'adverso dorso.'

15. Quaque fuit. This is the reading of one of the Medicean and most of the older MSS., and makes good sense: Earth, sea and air possessed not yet their separate forms and seats, but where earth was, there too was sea and air: 'que' after 'nec' = 'but,' as 2. 811, and often elsewhere: 'fuit' for 'erat,' to avoid repetition in the next line. From this verse having been quoted in a scholium of Porphyrio on Hor. Od. 3. 4, 29 as containing 'ut' in the sense of 'where,' several reconstructions of the verse have been proposed; e. g. Haupt's 'Utque aer, tellus illic et pontus et aether,' which however militates against v. 23; Burmann's 'Utque fuit tellus illic ubi pontus et aer, Sic erat,' etc.; and, better perhaps than either, Prof. Conington's 'Utque fuit tellus illic et pontus et aer, Sic erat' = 'True, there *were* earth, air and sea, only the earth could not be trodden on,' etc.; the antithesis of 'sic' and 'ut' is very common in Ovid.

16. Instabilis, not in its usual sense of 'unable to stand,' but 'unable to be stood upon;' thus corresponding with 'innabilis.'

17. Nulli . . manebat, i. e. to none of the three just spoken of, viz. earth, water, air. 'Sua' and 'manebat' are both predicates: 'to none was there a distinct and lasting form.'

19. Calidis . . siccis, ablatives governed by the 'cum' drawn back from the next line: see v. 66. Cp. Claudian Rapt. Pros. 1. 42 'Paene reluctatis iterum pugnantia rebus Rupissent elementa fidem.'

20. Sine pondere stands for an

Hanc deus et melior litem Natura diremit:
Nam coelo terras, et terris abscidit undas,
Et liquidum spisso secrevit ab aere coelum,
Quae postquam evolvit, caecoque exemit acervo,
Dissociata locis concordi pace ligavit.
Ignea convexi vis et sine pondere coeli
Emicuit, summaque locum sibi legit in arce;
Proximus est aer illi levitate, locoque;
Densior his tellus, elementaque grandia traxit,
Et pressa est gravitate sui; circumfluus humor
Ultima possedit, solidumque coercuit orbem.
Sic ubi dispositam, quisquis fuit ille deorum,
Congeriem secuit, sectamque in membra redegit;
Principio terram, ne non aequalis ab omni
Parte foret, magni speciem glomeravit in orbis.
Tum freta diffundi rabidisque tumescere ventis
Jussit, et ambitae circumdare litora terrae.
Addidit et fontes, immensaque stagna, lacusque,

adjective in the ablative, = *τοῖς ἄνευ βάρους οὖσι*; see a less strong instance in v. 26, where it is coupled as an adjective with 'ignea:' cp. 'sine imagine' v. 87.

21. Melior .. Natura, (see v. 79,) 'the newer and better order' of things, resulting from the action of the 'deus.' Perhaps Ovid meant simply to leave the agent in creation undetermined, as in v. 32 'quisquis fuit ille deorum.' Cp. Manil. 2. 82 'Hic igitur deus et ratio quae cuncta gubernat.' Claudian gives another account, De Laud. Stil. 2. 9 'nam prima Chaos Clementia solvit Congeriem miserata rudem.'

Litem: see Fast. 1. 107. Cp. Apoll. R. 1. 496 (where Orpheus sings of the four elements) *νείκεος ἐξ ὅλοοῖο διέκριθεν ἀμφὶς ἕκαστα.*

22. Terras. Ovid, like Lucretius, when speaking of the earth as a mass, uses the plural rather than the singular. See Munro on Lucr. 1. 3.

24. Caeco, 'confused;' i. e. where the separate nature of the parts cannot be seen.

Acervo: cp. Fast. l. c. 'Ignis, aquae, tellus unus acervus erant.' There is a sort of oxymoron intended between 'dissociata' and 'concordi' like Manilius' 'discordia concors' 1. 140; their local separation is the cause of their peace.

27. Legit. A few MSS. have 'fecit;' but cp. 12. 43 'summaque domum sibi legit in arce.'

28. Levitate locoque: as it was next in lightness, so it became next in position.

29. Elementaque: 'drew along with it the bulky particles:' the dregs of all the other elements drained off into the earth and helped to constitute it. See Lucr. 5. 496; so Manil. 1. 157 'Ultima subsedit glomerato pondere tellus.'

31. Ultima, 'the uttermost parts.' Haupt reads 'extima' without MS. authority.

Possedit, from 'possidĕre' = 'took possession of;' 'possidēre' means 'to be in possession of.'

Solidum, contrasted with 'circumfluus.'

37. Ambitae. The penultima is long as contracted from 'ambe-itae.' In 'ambĭtus,' 'ambĭtio' we must suppose the elision of the 'e' before the 'i.'

Litora, accus. after 'circumdare.'

38. Immensaque stagna has more MS. authority in its favour than 'et stagna immensa' (Jahn), into which it is easier to suppose that it was changed than vice versa. The shortening of the vowel at the end of a word before two consonants beginning the next is very common in Ovid, e. g. 'olentia stagna Palici' Ep. ex

Fluminaque obliquis cinxit declivia ripis:
Quae, diversa locis, partim sorbentur ab ipsa;
In mare perveniunt partim, campoque recepta
Liberioris aquae, pro ripis litora pulsant.
Jussit et extendi campos, subsidere valles,
Fronde tegi silvas, lapidosos surgere montes.
Utque duae dextra coelum, totidemque sinistra
Parte secant Zonae, quinta est ardentior illis;
Sic onus inclusum numero distinxit eodem
Cura dei, totidemque plagae tellure premuntur.
Quarum quae media est, non est habitabilis aestu;
Nix tegit alta duas; totidem inter utramque locavit,
Temperiemque dedit, mixta cum frigore flamma.
Imminet his aer, qui, quanto est pondere terrae
Pondus aquae levius, tanto est onerosior igni.

Pont. 2. 10, 25; 'litera scripta' Her. 5. 26; 'aspera spina' Ib. 11. 34. See note on Catull. 62 (64). 186.

Fontes .. stagna, lacus, 'springs, vast standing pools, and running lakes.'

39. Obliquis, 'winding,' as 9. 18 'cursibus obliquis:' cp. Hor. Od. 2. 3, 11 'obliquo rivo.'

Cinxit (MSS.): Heinsius proposes 'strinxit.'

40. Diversa locis, i. e. according to the different situations and nature of ground through which rivers flow. Perhaps Ovid has in his mind the kindred passage about rivers in Virg. G. 4. 367 'Omnia sub magna labentia flumina terra Spectabat diversa locis.'

Ipsa, sc. 'terra,' the whole passage being about the relation of land and water.

41. Campo, = 'aequore,' of the sea: so Virg. Ae. 10. 214 'campo salis.' Cp. Fast. 4. 292 (of the Tiber) 'campo liberiore natat.' The latter passage confirms the 'liberioris' of most MSS. here against the 'uberioris' of one, the two words being frequently confused. 'Liberioris,' besides, gives more point to the contrast between banks and shores. The Latin poets do not always observe the distinction between 'litus' and 'ripa:' see Hor. Od. 3. 27, 22; Virg. Ae. 8. 83; Prop. 1. 2, 18.

47. Onus .. inclusum, sc. 'coelo,' = the weighty earth o'er-arched by the light sky. Possibly 'onus' may be used as in Fast. 2. 452; Amor. 2. 13, 1: the earth being regarded as contained in the womb of the heavens; see Lucr. 5. 548 'concepta ab origine mundi,' and the whole passage (534–550). Markland however, on Stat. Silv. 5. 3, 200, contends that 'onus' here is 'sine sensu,' and proposes to read 'opus,' as also in Lucan 6. 480.

Eodem. The zones on earth correspond to those in the heavens, and take their character and temperature from them: see Virg. G. 1. 233 foll.; Tibull. 4. 1, 151 foll.

48. Premuntur, 'are enclosed by earth' (Haupt): cp. 14. 6 'fretum gemino quod litore pressum.' It would suit better with 'distinxit' to take it = 'are stamped, imprinted on the earth,' 'tellure' being the local ablative.

50. Utramque, i. e. not between the two frigid zones last mentioned, but on either side of the equator, between the Torrid and the Frigid Zones respectively. Burmann contends for 'utrumque,' as being found in many parallel passages in the best MSS. See Lachmann's note on Lucr. 2. 517: he would write 'interutraque' in one word, after the analogy of 'interea,' 'propterea,' 'postea,' etc.

53. Igni, 'the empyrean,' fire being held to be the chief ingredient of the 'coelum:' see v. 26. Ovid uses 'igni' and 'igne' indiscriminately, as forms of the ablative, but 'igni' when closing an hexameter line, as here: cp. 3. 490; 13. 802; and Tr. 4. 10, 67. 'Amne' and 'orbe' are however often found at the end of lines.

Illic et nebulas, illic consistere nubes
Jussit, et humanas motura tonitura mentes,
Et cum fulminibus facientes frigora ventos.
His quoque non passim mundi fabricator habendum
Aera permisit: vix nunc obsistitur illis,
Cum sua quisque regant diverso flamina tractu,
Quin lanient mundum: tanta est discordia fratrum!
Eurus ad Auroram, Nabataeaque regna recessit,
Persidaque, et radiis juga subdita matutinis.
Vesper, et occiduo quae litora Sole tepescunt,
Proxima sunt Zephyro: Scythiam Septemque trionem
Horrifer invasit Boreas: contraria tellus
Nubibus assiduis pluvioque madescit ab Austro.
Haec super imposuit liquidum, et gravitate carentem,
Aethera, nec quidquam terrenae faecis habentem.
Vix ea limitibus dissepserat omnia certis,
Cum, quae pressa diu massa latuere sub illa,
Sidera coeperunt toto effervescere coelo.

54. Illic, sc. 'in aere.'

Consistere, a military term, 'He bade the clouds take their stand.' Heinsius suggests 'considere,' = 'settle below' the 'liquidum coelum' v. 53. Cp. Lucr. 6. 453 'parvas consistere nubes.'

56. Fulminibus. The Stoics thought that lightning was caused by the winds driving the clouds against each other: cp. 15. 70 'quae fulminis esset origo: Jupiter an venti.' See Manil. 1. 102, 103.

Facientes frigora: Virg. G. 1. 352 'agentes frigora ventos.' Observe the alliteration.

57. For the notion of the winds having separate homes, cp. Virg. G. 1. 371; Ae. 1. 55 foll.

59. Diverso, emphatic: 'E'en though they do confine their blasts each within their separate quarter.'

60. Mundum, = 'aera.'

62. Juga, i. e. mountains of India. See Lucan 4. 63, an elaborate passage about winds, where he also speaks of 'Nabataeis flatibus.'

Matutinis. These quadrisyllabic spondaic endings of the hexameter are not very common in Ovid, except with proper names, as above, v. 14 'Amphitrite,' v. 690 'Nonacrinas.' Occasionally however they are found in other words: as e. g. 3. 669 'pantherarum;' 5. 265 'antiquarum;' 6. 70 'argumentum;' Ib. 247 'exhalarunt;' 7. 114 'implevere.' See on Catull. 62 (64), v. 11.

64. Septemque trionem (not 'triones') is found in the best MSS., 'the region of the wain.' From the seven stars in Ursa Major, likened to seven 'teriones' = 'ploughing oxen,' or a waggon drawn by a pair of oxen, the word came to mean generally 'the North.' The tmesis occurs in Virg. G. 3. 381.

66. Ab. If the preposition be not, as often, redundant here, it may express the *cause*, while the simple ablative, 'nubibus,' signifies the *instrument*; or 'ab' may be drawn back to 'nubibus,' as 'cum' v. 20. 'Ab' is sometimes joined with active as well as neuter verbs, where the cause is denoted, as Tibull. 1. 5, 3 'turbo Quem celer assueta versat ab arte puer.' See on Prop. 4 (3). 1, 63: cp. Fast. 5. 323 'coelum nigrescit ab Austris;' Virg. G. 1. 234 'torrida semper ab igni.'

69. Dissepserat, the true reading, not 'discerpserat,' as in a few MSS. The verb 'dissepire' is rare, but occurs in Lucr. 1. 990 'Aer dissepit colles.' Cp. Seneca, Med. 335 'Bene dissepti foedera mundi,' (this passage being perhaps in the writer's mind).

Neu regio foret ulla suis animantibus orba,
Astra tenent coeleste solum, formaeque deorum;
Cesserunt nitidis habitandae piscibus undae;
Terra feras cepit, volucres agitabilis aer.
Sanctius his animal, mentisque capacius altae
Deerat adhuc, et quod dominari in cetera posset:
Natus homo est, sive hunc divino semine fecit
Ille opifex rerum, mundi melioris origo;
Sive recens tellus, seductaque nuper ab alto
Aethere, cognati retinebat semina coeli;
Quam satus Iapeto, mixtam fluvialibus undis,
Finxit in effigiem moderantum cuncta deorum;
Pronaque cum spectent animalia cetera terram,
Os homini sublime dedit, coelumque tueri
Jussit, et erectos ad sidera tollere vultus.
Sic, modo quae fuerat rudis et sine imagine, tellus
Induit ignotas hominum conversa figuras.

73. Astra. The stars were generally held in ancient times to constitute a high order of living beings: see Aristot. de Coelo, 1. 9, 14. Cp. Fast. 3. 112 'Constabat sed tamen esse deos,' and Virg. G. 2, 342. Heinsius makes the 'que' in 'formaeque deorum' exegetical, the stars being viewed as the visible shapes of the gods, and called by their names.

Coeleste solum, Shakspeare's 'floor of heaven.' The following passage on the creation of man would seem to have been imitated from his favourite poet by Milton, P. L. 7. 505 foll. 'There wanted yet the master-work,' etc.

74. Nitidis, 'bright-scaled.' Several MSS. have 'timidis;' but 'nitidis' suits better with the character of water as transparent, just as 'agitabilis,' v. 75, expresses the adaptation of the air to the motion of wings.

82. Satus Iapeto. Prometheus, who is first mentioned in Hesiod's poems, does not appear there as the creator or fashioner of man, but only as the champion of humanity already existing. By what authors and at what time he was invested with the attributes of creation is not known, possibly through the Alexandrine poets blending their own ideas with the Mosaic account of the Creation, with which they may have first become acquainted in that city. Cp. Prop. 4(3). 4, 7 'O prima infelix fingenti terra Prometheo,' and Hor. Od. 1. 16, 13; in the latter passage several additional details being added, the origin of which is equally unknown. Pausanias (170 A.D.) mentions his being shewn in Phocis some lumps of clay, as the remnants of that which Prometheus had used in moulding man!

87. Tellus, 'metamorphosed earth clothed itself in the new shapes of men,' according to the poet's theory of development, by which earth from its rough and formless state in chaos was transformed into the noble shape and substance of man.

88. Ignotas, because unlike to anything earth had seen before. Lucretius makes Earth, not the substance only, but the producer, of man: see 5. 820 'Quare etiam atque etiam maternum nomen adepta Terra tenet merito quoniam genus ipsa creavit Humanum.'

XLVII.

METAMORPHOSES. LIB. V. 572–642.

ARETHUSA relates to Ceres the story of her being transformed into a fountain. The river-god Alpheus, being enamoured of her as she was bathing in a stream of Arcadia, pursued her for a long distance, when, sinking with fatigue, she implored the aid of Diana, whose attendant in the chase she had been. The goddess envelopes her in a cloud, and then changes her into a fountain. Alpheus tries to mingle his waters with hers, but Diana opens for Arethusa a channel below ground, from which she emerges in the famous fountain at the extremity of Ortygia near Syracuse.

EXIGIT alma Ceres, nata secura recepta,
Quae tibi causa viae? cur sis, Arethusa, sacer fons?
Conticuere undae; quarum dea sustulit alto
Fonte caput, viridesque manu siccata capillos
Fluminis Elei veteres narravit amores.
Pars ego Nympharum, quae sunt in Achaide, dixit,
Una fui; nec me studiosius altera saltus
Legit, nec posuit studiosius altera casses.

1. Recepta seems to be the best supported reading, for which a few MSS. give 'reperta.' The two words are often interchanged, as Burmann remarks. It might have been thought that Ceres could more justly be said to have *discovered* than *regained* her daughter, and hence the alteration may have arisen. Arethusa's tale is aptly narrated to Ceres, while the similar experiences of her daughter Proserpine at the hand of Pluto are fresh in her memory. Thus skilfully are the several portions of the Metamorphoses woven together. See v. 497 foll., where Arethusa, on Ceres' coming to Sicily, promises to tell her the story of her migration thither from Greece.

2. Sacer fons. These single monosyllables at the end of hexameter lines are not frequent in Ovid, whereas Virgil introduces two or three for the sake of variety in every book of the Aeneid. Ovid has 'morer vos' 7. 520; Ib. 663 'extulerat sol:' 8. 359 'vulnificus sus:' Ib. 603 'aequoreus rex:' but many books of the Metamorphoses are without any instance at all.

4. Virides, as of a water-nymph. Cp. 2. 12 'Pars in mole sedens virides siccare capillos.'

Siccata, the common use of the passive participle in the sense of the Greek middle aorist, like the well-known 'Laevo suspensi loculos tabulamque lacerto' Hor. S. 1. 6, 74.

5. Elei, i. e. the Alpheus, which runs through Elis into the sea. In the upper part of its course this river runs for some way in the limestone underground, out of which fact this legend, like many similar ones, probably arose.

8. Legit, 'scoured, explored the woods.' We may compare Virg. Ae. 12. 481 'Haud minus Aeneas tortos legit obvius orbes.' Burmann quotes M. 2. 498 'Dum saltus eligit aptos.' These repetitions of words, as 'studiosius altera' here, are quite in Ovid's way.

Sed, quamvis formae nunquam mihi fama petita est,
Quamvis fortis eram, formosae nomen habebam.
Nec mea me facies nimium laudata juvabat;
Quaque aliae gaudere solent, ego rustica dote
Corporis erubui, crimenque placere putavi.
Lassa revertebar, memini, Stymphalide silva:
Aestus erat, magnumque labor geminaverat aestum.
Invenio sine vortice aquas, sine murmure euntes,
Perspicuas ad humum, per quas numerabilis alte
Calculus omnis erat; quas tu vix ire putares.
Cana salicta dabant, nutritaque populus unda,
Sponte sua natas ripis declivibus umbras.
Accessi, primumque pedis vestigia tinxi:
Poplite deinde tenus; neque eo contenta, recingor,
Molliaque impono salici velamina curvae,
Nudaque mergor aquis: quas dum ferioque, trahoque
Mille modis labens, excussaque brachia jacto;
Nescio quod medio sensi sub gurgite murmur,
Territaque insisto propioris margine ripae.
Quo properas, Arethusa? suis Alpheus ab undis,

10. Fortis, 'masculine though I was, I had the name of fair.' Notice the alliteration, so common in Ovid, pervading these two lines.

11. Facies laudata, = 'faciei laudes,' as above, v. 1 'nata recepta,' and very often in the poets.

12. Rustica, 'simple maiden that I was:' Ovid often uses the adjective and its substantive 'rusticitas' to denote 'prudishness.'

14. Stymphalide, a mountain in the N. E. of Arcadia. The Alpheus rose in the south-western portion of Arcadia, and flowed in the direction of Elis, to which Arethusa was returning. Stymphalus was more famous for its lake than its woods; hence probably the reading of a few MSS. 'lympha.'

Silva, i.e. where she had been hunting; hence 'lassa,' and 'labor' in the next line.

16. Euntes to be taken with 'sine vortice' as well as 'sine murmure.'

17. Ad humum, more probable than Heinsius' emendation 'imo,' which Burmann with many texts adopts. The older MSS. present 'ad imum,' carelessly written, it might seem, for 'ad umum.'

Alte, 'at the bottom.'

20. Natas, joined by hypallage with 'umbras' instead of 'populus' and 'salicta.'

Declivibus, 'shelving,' and so allowing the maiden to stand on the edge of the stream.

21. Vestigia. See on Catull. 62 (64), 162.

22. Recingor, mid. s. 'ungird myself:' so 'mergor' v. 24, 'vertitur' v. 67. In 4. 511 we find 'recingi' with an accusative, 'sumptumque recingitur anguem.'

23. Mollia, either 'light,' 'delicate,' or 'fluttering,' = 'leave it to flutter on the drooping willow.'

Curvae, 'bending,' and therefore within her reach.

24. Traho, = 'draw to me,' 'throw over me.' One MS. has 'teroque.'

27. Insisto followed by an ablative without 'in' is not a common construction; the dative or accusative are more often joined with it by the poets. Cp. Her. 21. 85; Fast. 1. 507. One MS. has here 'propiori in margine.'

Propioris, i.e. the bank that chanced to be the nearer of the two: opposed to 'altera ripa' of v. 30.

28. Suis, not without force: 'cried Alpheus, for the waters were his.'

Quo properas? iterum rauco mihi dixerat ore.
Sicut eram, fugio sine vestibus; altera vestes
Ripa meas habuit. Tanto magis instat, et ardet,
Et quia nuda fui, sum visa paratior illi.
Sic ego currebam, sic me ferus ille premebat;
Ut fugere accipitrem penna trepidante columbae,
Ut solet accipiter trepidas agitare columbas.
Usque sub Orchomenon, Psophidaque, Cyllenenque,
Maenaliosque sinus, gelidumque Erymanthon, et Elin
Currere sustinui; nec me velocior ille.
Sed tolerare diu cursus ego, viribus impar,
Non poteram: longi patiens erat ille laboris.
Per tamen et campos, et opertos arbore montes,
Saxa quoque, et rupes, et qua via nulla, cucurri.
Sol erat a tergo: vidi praecedere longam
Ante pedes umbram, nisi si timor illa videbat.
Sed certe sonituque pedum terrebar; et ingens
Crinales vittas afflabat anhelitus oris.
Fessa labore fugae, Fer opem, deprendimur, inquam,
Armigerae, Dictynna, tuae, cui saepe dedisti
Ferre tuos arcus, inclusaque tela pharetra.
Mota dea est, spissisque ferens e nubibus unam
Me super injecit. Lustrat caligine tectam

35. Agitare. The MSS. are divided between 'urgere' and 'agitare,' both equally admissible. For the simile cp. Hom. Il. 21. 493 *Δακρυόεσσα δ' ὑπαιθα θεὰ φύγεν ὥς τε πέλεια, Ἣ ῥά θ' ὑπ' ἴρηκοσ κοίλην εἰσέπτατο πέτρην κ.τ.λ.* If 'urgere' be preferred, we are reminded of the 'Remis adurgens accipiter velut Molles columbas' of Hor. Od. 1. 37, 17.

36, 37. Ovid pays no heed here to geographical probabilities: none of these places could have lain in the route of Arethusa, flying from the sources of the river Alpheus; but the list of names, even at the price of accuracy in detail, brings out in more vivid colours the length of the maiden's flight. The same love of detail, though never the same want of precision, is found in Milton. Ovid often carries it too far, as e. g. M. 3. 206 foll.

Cyllenenque: for the quadrisyllabic ending of the verse, see note on 1. 62.

Sinus, 'the hollows in the hills.'

41. Et opertos. Jahn, following a few MSS., reads 'et' here for the common 'per,' though the rapid style of the description might perhaps sufficiently account for the first 'et' standing by itself. See a similar doubt arising at Ars Am. 1. 96 'Per flores et thyma summa volant,' where two MSS. have 'per thyma.'

42. Saxa, rupes, denote respectively 'loose, detached rocks,' and 'steep crags.'

43. Longam, best taken, perhaps closely, with 'praecedere,' 'his shadow before me growing longer and longer,' as he drew nearer and nearer to me.

45, 46. Sed certe: whatever fear might have had to do with my seeing his shadow, there was no mistake about the sound of his feet, or the panting of his breath on my hair. See 1. 542 'tergoque fugaci Imminet et crinem sparsum cervicibus afflat,' and compare the whole passage with this.

51. Thus in Hom. Il. 3. 381 Aphrodite rescues Paris: *ἐκάλυψε δ' ἄρ' ἠέρι πολλῇ.*

Amnis; et ignarus circum cava nubila quaerit,
Bisque locum, quo me dea texerat, inscius ambit,
Et bis, Io Arethusa, Io Arethusa, vocavit.
Quid mihi tunc animi miserae fuit? anne quod agnae est,
Si qua lupos audit circum stabula alta frementes?
Aut lepori, qui vepre latens hostilia cernit
Ora canum, nullosque audet dare corpore motus?
Non tamen abscedit; neque enim vestigia cernit
Longius ire pedum: servat nubemque locumque.
Occupat obsessos sudor mihi frigidus artus,
Caeruleaeque cadunt toto de corpore guttae,
Quaque pedem movi, manat lacus, eque capillis
Ros cadit: et citius, quam nunc tibi facta renarro,
In laticem mutor. Sed enim cognoscit amatas
Amnis aquas, positoque viri, quod sumserat, ore,
Vertitur in proprias, ut se mihi misceat, undas.
Delia rumpit humum. Caecis ego mersa cavernis
Advehor Ortygiam; quae me cognomine divae
Grata meae superas eduxit prima sub auras.

The method of deliverance is peculiarly apt here, as Arethusa is to pass through the cloud into a fountain of water.

52. Ignarus, 'not knowing what had become of me.' One MS. has 'ignaram,' for which, taken passively, much might be said, as 'inscius' in the next line does little, if anything, more than repeat 'ignarus.'

55. Quid mihi: cp. 7. 582: 'Quid mihi tunc animi fuit? an quod debuit esse'?

Agnae est (Ed. princeps) is better than 'agnae' simply: written in one word with 'agnae' ('agnaest') the verb substantive may easily have dropped out, as seems so often to be the case. 'Est' is perpetually found at the end of lines, the word before suffering elision, both in Virgil and Ovid. 'Agnae' is the dative, corresponding with 'mihi' and 'lepori' v. 57.

60. Servat, 'keeps watch on cloud and ground.' Cp. 10. 382 'nutricis limen servantis alumnae.'

62. Caeruleae guttae, 'drops of blueish water.'

63. Lacus. A few MSS. have 'manat locus,' which would not make so good sense. 'Lacus' and 'locus' are again confused in 6. 320 'vidi praesens stagnumque locumque.'

65. Sed enim, nearly corresponding to ἀλλὰ γάρ in Greek. 'Sed' continues the narrative, 'enim' gives the ground for the subordinate sentence; here the 'sed' belongs strictly to 'vertitur,' the 'enim' to 'cognoscit.' So 1. 530 'Sed enim non sustinet ultra Perdere blanditias juvenis Deus, utque movebat Ipse Amor, admisso sequitur vestigia passu.' In many passages however the independent force of the particles cannot be traced, the two almost forming one word; even here the parenthetical character of the first clause is so obliterated as to require a copulative particle to join it to the second.

68. Caecis ego. Some MSS. read 'caecisque ego;' the absence of the conjunction is more in Ovid's style. This breaking up of his lines into small and often unconnected parts may be reckoned as one of his defects in versification. See e. g. Fast. 5. 201, 202.

69. Cognomine .. grata, 'dear from its sharing the name of my guardian-goddess.' Cp. 1. 694 'Ortygiam studiis ipsaque colebat Virginitate Deam.'

70. Sub auras, 'from below up to' is the full force of the preposition here.

XLVIII.

METAMORPHOSES. LIB. XV. 153–237.

THE earlier part of the 15th Book of the Metamorphoses, which Dryden considered to be Ovid's masterpiece, is taken up with a description of the doctrines of Pythagoras in connection with Numa, who was commonly supposed to have imbibed his wisdom from the Samian sage. Among other practices reprobated by Pythagoras was that of eating flesh, the guilt and unnaturalness of which is represented from various points of view. See a remarkable letter of Seneca's on the same subject, Ep. 108. In the present extract the famous doctrine of Metempsychosis is set forth, the constant change involved in which is shewn to be in analogy with the whole order of nature,—not only souls, but day and night, sun and moon, the seasons of the year, and the ages of man, being ever in a flux. Ovid here appears rather the imitator of Lucretius than, as elsewhere, of Virgil.

O GENUS attonitum gelidae formidine mortis!
Quid Styga, quid tenebras, quid nomina vana timetis,
Materiem vatum, falsique piacula mundi?
Corpora, sive rogus flamma, seu tabe vetustas
Abstulerit, mala posse pati non ulla putetis:
Morte carent animae; semperque, priore relicta
Sede, novis domibus habitant, vivuntque receptae.
Ipse ego, nam memini, Trojani tempore belli
Panthoides Euphorbus eram, cui pectore quondam

1. Cp. Lucr. 5. 1192 'O genus infelix humanum.' For other grounds why death should not be feared, see Ib. 3. 988 foll.

2. Nomina, not 'numina' as in some MSS., is evidently more suitable to this passage. Pythagoras (see v. 63 of this book, 'Mente deos adiit') would hardly use the language that in the sceptical Lucretius would be natural enough.

3. Piacula, though occurring only in two MSS., is more forcible than 'pericula' (Jahn): 'the punishments of a fictitious world,' 'piaculum' denoting not only, as Virg. Ae. 6. 568, the sin which requires expiation, but the penalty by which it is expiated. Livy (whom Ovid so often resembles in language) has 'Dea a violatoribus gravia piacula exegit' 29. 18. Compare in the line of Ennius quoted by Phaedrus, Epilog. Lib. 3. v. 34 'Palam mutire plebeio piaculum est,' where 'periculum' has been wrongly substituted.

4. Tabe, i. e. whether the body has vanished (see v. 13) on the pyre or mouldered away in the grave. The argument is that no evil can be felt after death, because the body has vanished altogether, and the soul, though surviving, at once passes away into another being.

9. Panthoides, slain by Menelaus, who dedicated his victim's shield in the temple of Hera in Argos. See Hor. Od. 1. 28, 10:

Sedit in adverso gravis hasta minoris Atridae.
Cognovi clipeum, laevae gestamina nostrae,
Nuper Abanteis templo Junonis in Argis.
Omnia mutantur: nihil interit. Errat, et illinc
Huc venit, hinc illuc, et quoslibet occupat artus
Spiritus, eque feris humana in corpora transit,
Inque feras noster, nec tempore deperit ullo.
Utque novis facilis signatur cera figuris,
Nec manet, ut fuerat, nec formas servat easdem,
Sed tamen ipsa eadem est: animam sic semper eandem
Esse, sed in varias doceo migrare figuras.
Ergo, ne pietas sit victa cupidine ventris,
Parcite, vaticinor, cognatas caede nefanda
Exturbare animas, nec sanguine sanguis alatur.
Et quoniam magno feror aequore, plenaque ventis
Vela dedi; nihil est toto quod perstet in orbe.
Cuncta fluunt, omnisque vagans formatur imago.
Ipsa quoque assiduo volvuntur tempora motu,
Non secus ac flumen. Neque enim consistere flumen,
Nec levis hora potest; sed ut unda impellitur unda,
Urgeturque prior veniente, urgetque priorem:

Hom. Il. 16. 808 Πανθοΐδης Εὔφορβος, ὃς ἡλικίην ἐκέκαστο Ἔγχεΐ θ' ἱπποσύνῃ τε πόδεσσί τε καρπαλίμοισιν.

10. Sedit, 'lodged.'

11. Gestamina, always used by Ovid in the plural, see 1. 457; 13. 116. Virgil has the singular, Ae. 3. 286 'clipeum, magni gestamen Abantis.' The idea of the plural in such words is 'one of the many things borne.' Nouns of this termination occur peculiarly often in this number, e. g. 'purgamina,' 'medicamina,' 'imitamina,' 'moderamina' in the Metamorphoses alone.

12. Abanteis, from an early king of Argos, whose name is always associated with a shield, which wrought victories even after his death. See Virg. l. c.

13. Omnia .. interit, i. e. not even the body perishes: above in v. 157 the vague term 'abstulerit' was carefully used of it. These words contain a curious anticipation of a great physical truth.

22. Vaticinor, 'I warn you as a prophet,' a common signification in Ovid. See 6. 159: cp. Ep. ex Pont. 1. 1, 47 'Vaticinor moneoque

23. Exturbare, 'dislodge kindred souls by impious slaughter,' i. e. of beasts for food. This compound is rarely found in the poets, though very common in Plautus.

24. Feror aequore, metaphorical for 'embarked on a great subject.' Cp. Ars Am. 3. 499 'Sed libet a parvis animum ad majora referre, Plenaque curvato pandere vela sinu:' so Virg. G. 2. 41 foll.; 4. 116.

25. Perstet. Two MSS. give 'perstat:' but the subjunctive is evidently required: 'nought is there of a kind to remain unchanged.' The two great doctrines laid down are 'Nihil interit' v. 13, and the cognate truth here, 'Nihil perstat.'

26. Cuncta .. imago, 'all is in a flux, and shifting every shape that is made:' the well-known πάντα ῥεῖ of the school of Heraclitus.

Vagans to be taken closely with formatur, = 'made, designed to be shifting and transient.'

27. Ipsa, not only actual and substantial shapes, but such immaterial things as times and seasons are ever on the flow.

Tempora sic fugiunt pariter, pariterque sequuntur,
Et nova sunt semper: nam quod fuit ante, relictum est,
Fitque, quod haud fuerat; momentaque cuncta novantur.
Cernis et emersas in lucem tendere noctes,
Et jubar hoc nitidum nigrae succedere nocti.
Nec color est idem coelo, cum lassa quiete
Cuncta jacent media, cumque albo Lucifer exit
Clarus equo; rursumque alius, cum praevia luci
Tradendum Phoebo Pallantias inficit orbem.
Ipse dei clipeus, terra cum tollitur ima,
Mane rubet, terraque, rubet, cum conditur ima:
Candidus in summo est; melior natura quod illic
Aetheris est, terraeque procul contagia vitat.
Nec par aut eadem nocturnae forma Dianae
Esse potest unquam: semperque hodierna sequenti,
Si crescit, minor est; major, si contrahit orbem.
Quid? non in species succedere quatuor annum
Adspicis, aetatis peragentem imitamina nostrae?
Nam tener, et lactens, puerique simillimus aevo

33. Momentaque, 'and every second is a new creation.'

34. Emersas. The older MSS. here have 'emersas,' which best suits the general drift of the passage, 'the night passing out of darkness into light,' and may be illustrated by Fast. 3. 399, where the best texts have 'Tertia nox emersa suos ubi moverit ignes,' though in this case it must mean 'the beginning of night.' At the same time much may be urged in favour of 'emeritas,' found in several MSS., and used in a similar way, Fast. 3. 43 'Quo minus emeritis exiret cursibus annus.' Others read 'emensas:' the words are constantly interchanged: see below on v. 74.

39. Pallantias, Aurora, as being descended from the giant Pallas: cp. 9. 421; Fast. 4. 373. In 15. 700 we find the form 'Pallantis' as well. Dryden—

'Ev'n heaven itself receives another dye
When wearied animals in slumbers lie
Of midnight ease: another when the grey
Of morn preludes the splendour of the day.'

40. Clipeus, 'the disk of Phoebus.' This expression seems to be peculiar to the present passage. Ennius uses the word of the vault of heaven ('Altisono coeli clupeo') by a somewhat similar metaphor.

41. This line is wanting in one MS., but the sense requires it, while the chime which the end of it makes with the preceding verse is peculiarly Ovidian.

42. In summo, 'in his meridian height.'

47. Dryden gives the sense of these lines well, esp. the meaning of 'succedere:'

'Perceiv'st thou not the process of the year,
How the four seasons in four forms appear,
Resembling human life in every shape they wear.'

48. Imitamina, a coinage of Ovid, who is specially partial to these nouns. We have in the Metamorphoses alone 'remoramen,' 'renovamen,' 'curvamen,' 'oblectamen,' 'purgamen,' 'firmamen,' 'respiramen,' 'caelamen,' 'nutrimen,' 'moderamen,' 'tentamen,' etc., besides those common to him with other poets, e.g. 'ligamen,' 'fundamen,' 'molimen,' 'lenimen,' and others. For the plural see on v. 11.

Vere novo est. Tunc herba nitens, et roboris expers
Turget, et insolida est, et spe delectat agrestem.
Omnia tum florent, florumque coloribus almus
Ludit ager; neque adhuc virtus in frondibus ulla est.
Transit in Aestatem post Ver robustior Annus,
Fitque valens juvenis: neque enim robustior aetas
Ulla, nec uberior, nec, quae magis aestuet, ulla est.
Excipit Autumnus, posito fervore juventae
Maturus, mitisque, inter juvenemque senemque
Temperie medius, sparsis per tempora canis.
Inde senilis Hiems tremulo venit horrida passu,
Aut spoliata suos, aut, quos habet, alba capillos.
Nostra quoque ipsorum semper, requieque sine ulla,
Corpora vertuntur; nec quod fuimusve, sumusve,
Cras erimus. Fuit illa dies, qua semina tantum,
Spesque hominum primae materna habitavimus alvo.
Artifices Natura manus admovit, et angi
Corpora visceribus distentae condita matris
Noluit, eque domo vacuas emisit in auras.
Editus in lucem jacuit sine viribus infans;
Mox quadrupes, rituque tulit sua membra ferarum:
Paulatimque tremens, et nondum poplite firmo

50. Nitens, said of the bright green of the springing corn. 'Recens' and 'virens,' which a few texts read, are both much weaker.

51. Turget = ὀργᾶ: so Virg. E. 7. 48 'laeto turgent in palmite gemmae.'

Spe, emphatic, 'with hope alone it feeds the farmer's eyes.'

53. Ludit. Most modern editors change the 'ludit' of nearly all the MSS. into 'ridet,' which is found in but two: with Jahn however I retain the less usual expression. Earth in spring-time, viewed as in its boyhood, may without any violence be said to frolic amid its flowers.

54. The rhythm of this line admirably expresses the growth of spring into the solid vigour of summer-time: just as the shivering winter and tottering age are expressed by the dactyls of v. 60, and the smooth decline of old age in v. 75.

59. Sparsis, emphatic, 'gray hairs just sprinkled on its forehead.' Jahn, with several MSS., reads 'sparsus quoque t. c.'

61. Suos. Here Ovid follows the Greek construction, though elsewhere, in common with other authors, he uses an ablative or genitive after 'spoliari.' A few MSS. give 'suis' in this passage. It is possible that the assonance with 'capillos' at the end of the line may have influenced him in adopting the less usual construction.

65. Spesque .. alvo, 'each one, but the promise of a man, found his first home within his mother's womb.' Some MSS. have 'primo' for 'primae.'

Habitavimus, as below, 'domo' v. 68.

66. Artifices, 'Nature applied her moulding hand,' i. e. to shape the 'semina' into organic forms, = the 'corpora' of v. 67. Cp. Prop. 5 (4). 2, 62.

68. Vacuas, contrasted with the narrow ('angustas' implied in 'angi' v. 66) chamber of the womb.

70. Quadrupes, 'on all fours,' may remind us of the famous answer by Oedipus to the riddle of the Sphinx, Ἄνθρωπον κατέλεξας, ὃς ἡνίκα γαῖαν ἐφέρπει, Πρῶτον ἔφυ τετράπουν νήπιος ἐκ λαγόνων κ.τ.λ.

Constitit, adjutis aliquo conamine nervis.
Inde valens veloxque fuit; spatiumque juventae
Transit, et, emensis medii quoque temporis annis,
Labitur occiduae per iter declive senectae.
Subruit haec aevi demoliturque prioris
Robora: fletque Milon senior, cum spectat inanes
Illos, qui fuerant solidorum mole tororum
Herculeis similes, fluidos pendere lacertos.
Flet quoque, ut in speculo rugas adspexit aniles,
Tyndaris, et secum, cur sit bis rapta, requirit.
Tempus edax rerum, tuque invidiosa vetustas,
Omnia destruitis, vitiataque dentibus aevi
Paulatim lenta consumitis omnia morte.

XLIX.

FASTI. Lib. V. 183–229; 261–379.

Ovid here gives an account of the Italian goddess Flora and the Floralia, games instituted in her honour, which lasted six days, from the 28th of April to the 3rd of May, and were accompanied with exhibitions in the circus and representations in the theatre. Flora, with her husband Zephyrus, is the tutelary deity of gardens and flowers, of fields and crops, of vines and olives. The games in her honour had been instituted at the

72. Conamine, 'its strength aided by a special effort:' cp. Lucr. 6. 324 'se vis Colligit et magnum conamen sumit eundi.'

73. Spatium, accusative; the image of the race-course is in the poet's mind.

74. Emensis, the reading of the best MSS. A few have 'emeritis' or 'emersis,' it being thought that 'emensus' could not be used passively. Virgil however, as well as Ovid, uses it so, 'emenso cum jam decedit Olympo' G. 1. 450.

77. Senior, 'now grown old.' The comparative expresses the change from youth to age.

78. Mole tororum. This is Heinsius' admirable conjecture, extracted from the confusion of the MSS., which give 'more (morte) ferorum.' Cp. Her. 9. 60 (Deianira to Hercules) 'Et solidis gemmas apposuisse toris.' Ovid had evidently in his mind, as Burmann remarks, the passage in Cic. De Sen. c. 9 about Milo, 'qui cum jam senex esset, athletasque se in curriculo exercentes videret, adspexisse lacertos suos dicitur, illacrymansque dixisse, At hi quidem jam mortui sunt.' Here the reference to Milo is naturally put into the mouth of his fellow-countryman Pythagoras. The double epithet ('inanes,' 'fluidos,' = 'hang withered and useless') is not uncommon in Ovid and the Elegiac poets generally: hence no need for the conjecture 'in amne' for 'inanes,' suggested by the 'in speculo' of v. 80.

81. Bis rapta, i.e. once by Theseus, and once by Paris. Cp. Her. 16. 147, 327. The meaning is, She wonders now she sees herself in the glass, how she could ever have charmed two such lovers.

command of a Sibylline oracle in 238 B.C., but for some reason or other were discontinued. The goddess tells here how she manifested her displeasure by storms of wind and rain, which damaged the crops, and how in consequence the games were made annual in the consulship of L. Postumius Albinus and M. Popilius Laenas (173 B.C.). Several details of the festivities, corresponding to our May-day, are explained by Flora at the request of the poet.

MATER, ades, florum, ludis celebrata jocosis:
Distuleram partes mense priore tuas.
Incipis Aprili; transis in tempora Maii.
Alter te fugiens, cum venit alter, habet.
Cum tua sint, cedantque tibi confinia mensum,
Convenit in laudes ille vel iste tuas.
Circus in hunc exit, clamataque palma theatris:
Hoc quoque cum Circi munere carmen eat.
Ipsa doce quae sis: hominum sententia fallax.
Optima tu proprii nominis auctor eris.
Sic ego, sic nostris respondit diva rogatis;
Dum loquitur, vernas efflat ab ore rosas:
Chloris eram, quae Flora vocor. Corrupta Latino
Nominis est nostri litera Graeca sono.

2. **Mense.** See 4. 947 'Exit et in Maias sacrum Florale Kalendas; Tum repetam: nunc me grandius urget opus.'

5. **Mensum**: this contraction (as in 'cannm' and 'apum') for 'mensium' is found again in v. 424 'dux mensum,' and in M. 8. 500 'Et quos sustinui bis mensum quinque labores.' Cp. Sen. Phoen. 535 'per decem mensum graves Uteri labores.' This form of the genitive is not peculiar to the poets (who, whenever metre admits, use for the most part the open form in 'ium'), but is found occasionally in prose authors as well. So with imparisyllabic nouns of the same declension as 'serpentum,' 'parentum,' and the like.

6. **Ille vel iste**, though perhaps not found elsewhere, appears in the best MSS. = 'the one or the other of the two months.' 'Ille vel ille,' which Burmann retains, seems rather to be used in the sense of 'such and such;' cp. Amor. 1. 8, 84 'Et faciant udas illa vel illa genas.'

7. **In hunc exit**, i.e. 'the shows of the circus are continued or extend into this month.' Cp. 4. 947 'Exit et in Maias sacrum Florale Kalendas.' 'Exire in' (like 'desinere in') more often means 'to end in.'

Palma, the approbation and praise of the spectators, proclaimed by voice, not any special prize awarded for the best drama.

8. **Hoc . . eat**, 'may this my poem proceed like the successful dramas, amid the favour and applause of the circus.' This is the common way of taking the passage; but does it not mean rather, that as the shows in the circus and theatre run on into May, so in the order of the poet's song they shall be celebrated in his description of May rather than of April? In v. 6 he had said that either month suited for Flora's praise: in v. 8 he shews why he will sing of them rather in May, viz. because the chief part of the festivities took place then; cp. 2. 2 'Alter ut hic mensis, sic liber alter eat.'

10. **Auctor**, 'informant,' 'interpreter.' Cp. M. 7. 824 'Criminis . . auctor.' The word is used as both masculine and feminine; 'auctrix' is post-classical.

13. **Chloris**, an obviously false etymology. Ovid, in common with most of his cotemporaries, was fond of tracing everything Roman to a Greek original.

Chloris eram, Nymphe campi felicis, ubi audis
  Rem fortunatis ante fuisse viris.
Quae fuerit mihi forma, grave est narrare modestae:
  Sed generum matri reperit illa deum.
Ver erat: errabam. Zephyrus conspexit; abibam.
  Insequitur; fugio. Fortior ille fuit:
Et dederat fratri Boreas jus omne rapinae,
  Ausus Erechthea praemia ferre domo.
Vim tamen emendat dando mihi nomina nuptae,
  Inque meo non est ulla querela toro.
Vere fruor semper: per me nitidissimus annus:
  Arbor habet frondes, pabula semper humus.
Est mihi fecundus dotalibus hortus in agris;
  Aura fovet; liquidae fonte rigatur aquae.
Hunc meus implevit generoso flore maritus,
  Atque ait, Arbitrium tu, dea, floris habe.
Saepe ego digestos volui numerare colores;
  Nec potui. Numero copia major erat.
Roscida cum primum foliis excussa pruina est,
  Et variae radiis intepuere comae;
Conveniunt pictis incinctae vestibus Horae,
  Inque leves calathos munera nostra legunt.

16. Rem, 'where once, 'tis said, lay the realm of the blessed.'

18. Reperit, 'that beauty won for my mother a god as a son-in-law.' The similar use of *εὑρίσκεσθαι* is well known.

19. Abibam, with the imperfect force, ='tried to escape from him.'

21. Fratri: Boreas had given Zephyrus full precedent and authority for ravishment, by having carried off Orithyia from her father Erechtheus' home.

22. Praemia = 'praeda,' as in M. 6. 518 'spectat sua praemia raptor.'

24. Inque, 'in the matter of,' 'in regard to,' a common use of the preposition in the Latin poets, as e. g. in Virgil, 'Talis in hoste fuit Priamo' Ae. 2. 541. Some see an allusion here to the inscription frequent on ancient tombstones, 'Vixerunt sine querela.'

25. Per me. I prefer this reading of Burmann's, supported by two or three MSS., to the 'semper' or the 'vere est' of many texts. 'Per me' may easily have got confused with the preceding 'semper,' consisting, as it does, of almost the same letters. See Lucr. 5. 735 'It Ver et Venus, et veris praenuntius ante Pennatus graditur Zephyrus, vestigia propter Flora quibus mater praespargens ante viai Cuncta coloribus egregiis et odoribus opplet.'

Nitidissimus annus. Ovid has perhaps in his mind Virg. E. 3. 57 'Nunc frondent silvae; nunc formosissimus annus.' See below, v. 51. 'Nitidus' means 'bright and fruitful,' as in Lucretius' favourite phrase, 'nitidae fruges.'

29. Flore. The Latins commonly used the singular for the plural, especially in speaking of productions of the earth, when they intend to express an indefinite quantity, or the entire kind of fruit or flowers: so below, v. 122 'injecta rosa,' and 128 'vinctis flore.' See Madvig, Lat. Gr. § 50.

Maritus, Zephyrus, bringing out the flowers by his genial influence.

31. Digestos, sc. 'in horto,' 'the array of colours.'

Protinus accedunt Charites, nectuntque coronas,
  Sertaque, coelestes implicitura comas.
Prima per immensas sparsi nova semina gentes:
  Unius tellus ante coloris erat.
Prima Therapnaeo feci de sanguine florem,
  Et manet in folio scripta querela suo.
Tu quoque nomen habes cultos, Narcisse, per hortos:
  Infelix, quod non alter et alter eras!
Quid Crocon, aut Attin referam, Cinyraque creatum;
  De quorum per me vulnere surgit honor?

* * * * * *

Forsitan in teneris tantum mea regna coronis
  Esse putes. Tangunt numen et arva meum.
Si bene floruerint segetes, erit area dives;
  Si bene floruerit vinea, Bacchus erit.
Si bene floruerint oleae, nitidissimus annus,
  Pomaque proventum temporis hujus habent.
Flore semel laeso pereunt viciaeque fabaeque,

37. Accedunt. Some MSS. have 'arripiunt' (Burmann).

Charites. Cp. Hesiod, *Ἔργα* 73, where we have the Hours and the Graces mentioned together, *Ἀμφὶ δέ οἱ Χάριτές τε θεαὶ καὶ πότνια Πειθὼ Ὥρμους χρυσείους ἔθεσαν χροΐ· ἀμφὶ δὲ τήν γε Ὧραι καλλίκομοι στέφον ἄνθεσιν εἰαρινοῖσιν.* So Milton, Comus 986 'The Graces and the rosy-bosomed Hours Thither all their bounties bring.'

Coronas, made of leaves, 'serta' of flowers.

41. Therapnaeo. Therapne was an ancient city on the Eurotas, not far from Sparta, whence Hyacinthus came: for the story see M. 10. 162. Paley remarks, that the flower is not our hyacinth, but the Martagon or Turk's-cap lily, the petals of which are pencilled ('scripta' here) with small black strokes.

42. Querela: cp. M. l. c. 215 'Ipse suos gemitus foliis inscribit; et aiai Flos habet inscriptum funestaque litera ducta est.'

44. Alter et alter, 'double.' Narcissus thought the face in the stream was that of another, and not the reflection of his own. See M. 3. 339 foll., and for the legends of Attis (changed into a pine), Crocus, and Adonis, see Id. 4. 283; 10. 104 and 735; Fast. 4. 223.

46. De quorum; for a somewhat similar separation of a preposition from its case, cp. Amor. 3. 9, 13 'Fratris in Aeneae sic illum funere dicunt' etc. See Madv. L. Gr. § 474. Ovid takes other liberties of the same kind, e. g. 5. 551; Ep. ex Pont. 3. 3, 46.

47, 48. Coronis. Not only is my dominion over flowers (used chiefly for festive garlands), but my power reaches also to the produce of the fields.

51. Floruerint throughout is the emphatic word, Flora presiding over the early bloom of every herb, on which its produce is represented as depending.

52. Poma includes all juicy fruits beside apples and pears, e. g. figs, as 2. 256, or plums, as Virg. E. 2. 53, but not grapes.

Proventum. If we read here, with Paley, 'Poma quoque eventum,' the meaning is, 'Other fruits too feel the results of the flowering time,' i. e. if they do not flower in spring, they fail. But the MS. authority for 'proventum' is strong, and it makes equally good sense: 'have their increase derived from the flowering season,' or 'dependent on it.'

Et pereunt lentes, advena Nile, tuae.
Vina quoque in magnis operose condita cellis
Florent, et nebulae dolia summa tegunt.
Mella meum munus. Volucres ego mella daturas
Ad violam, et cytisos, et thyma cana voco.
Nos quoque idem facimus tum, cum juvenilibus annis
Luxuriant animi, corporaque ipsa vigent.
Talia dicentem tacitus mirabar. At illa,
Jus tibi discendi, si qua requiris, ait;
Dic, dea, ludorum, respondi, quae sit origo.
Vix bene desieram; retulit illa mihi.
Cetera luxuriae nondum instrumenta vigebant:
Aut pecus, aut latam dives habebat humum.
Hinc etiam locuples, hinc ipsa pecunia dicta est:
Sed jam de vetito quisque parabat opes.
Venerat in morem populi depascere saltus,
Idque diu licuit, poenaque nulla fuit.
Vindice servabat nullo sua publica vulgus,
Jamque in privato pascere inertis erat.

54. Advena: see a similar use of the word in 2. 68 'advena Tybris:' here it expresses the culture of lentils imported from Egypt: so Virgil calls them 'Pelusiacae lentis' G. 1. 228.

56. Florent .. nebulae. The Latins use 'flos,' like the Greeks ἄνθος, for the 'crust' on old wines: the 'nebulae' is probably the scum or froth which settles on new wine. The two words however may both refer to this last. Whatever be their precise meaning, they involve an extravagant claim on the part of Flora.

59. Idem facimus: Flora claims the vigour of mind and body in youth as the result of her beneficence and power.

60. Ipsa, 'within itself,' or according to the use of the pronoun distinguishing a thing from its accessories. See Munro on Lucr. 4. 736.

67. Locuples, as from 'loco plenus.' Cicero, Pliny, and many others give the same etymology. It is more probable however that, like 'assiduus,' its original meaning was 'one occupying a particular portion of the soil,' a proprietor permanently settled and domiciled.

Pecunia is from 'pecus,' as our word 'fee' has been traced to the German 'vieh.'

Ipsa is simply 'also:' see Prof. Conington on Virg. Ae. 2. 394.

69. Populi .. saltus, the pastures of the 'ager publicus' = the unappropriated property of the state. The wrongs made so familiar to us in the pages of Livy, consisted in the graziers using these pastures without paying the 'vectigal,' or 'scriptura,' as it was called later. 'Saltus' = Gr. ἄλση, the open spaces among forests adapted for pasturage, hence called 'vacui' in Virg. G. 3. 143.

71, 72. Vindice .. erat. These lines do little more than repeat the substance of the two preceding: 'With impunity the people maintained their interest in the common land, and for any man henceforth to pasture on his own private ground was thought the mark of a dull, unenterprising spirit.' This is Paley's way of taking the passage; but why should not 'vulgus' have its proper sense of the 'plebs' or common people, and the meaning be, 'No champion was there to preserve to the plebs their right to the common land?' If we adopt the former, 'sua' should be taken more closely with 'servabat,' = 'kept as his own what belonged to the state.'

Publica (not 'pabula') is clearly the true reading, as opposed to 'in privato.'

Plebis ad aediles perducta licentia talis
Publicios: animus defuit ante viris.
Rem populus recipit: mulctam subiere nocentes.
Vindicibus laudi publica cura fuit.
Mulcta data est ex parte mihi; magnoque favore
Victores ludos instituere novos.
Parte locant clivum, qui tunc erat ardua rupes;
Utile nunc iter est, Publiciumque vocant.
Annua credideram spectacula facta: negavit;
Addidit et dictis altera verba suis:
Nos quoque tangit honor: festis gaudemus, et aris,
Turbaque coelestes ambitiosa sumus.
Saepe deos aliquis peccando fecit iniquos,
Et pro delictis hostia blanda fuit.
Saepe Jovem vidi, cum jam sua mittere vellet
Fulmina, ture dato sustinuisse manum.
At si negligimur, magnis injuria poenis
Solvitur, et justum praeterit ira modum.
Respice Thestiaden; flammis absentibus arsit:

73. Perducta, an unusual sense of the word: but 'delata,' which Burmann and several others read, looks very much like a gloss substituted for the word it explained.

74. Animus, i.e. courage to correct the wrong had till then been wanting. The brothers Lucius and Marcus Publilius Malleolus (Tac. Ann. 2. 49) were aediles 240 B.C. For an earlier instance of 'multaticia pecunia' exacted by plebeian aediles from 'pecuarii damnati,' and applied similarly to the institution of games, see Livy 10. 23; 33. 42.

75. Recipit, the technical term for admitting or bringing under consideration any case, usually said of the 'praetor,' (according to Ernesti Clav. Cic.) 'cum delatam ab aliquo in numerum reorum refert.' It is joined also with 'nomen' and 'causam.'

77. Mihi, to Flora, as being the guardian deity of the 'arva' (see v. 48) on which the trespass had been made. So in Livy 33. 42 the fines were spent on a temple to Faunus, as the guardian of the cattle which had caused the trespass.

79. Locant clivum, 'contract to make' or 'improve' the main road up the Aventine, called the 'clivus Publicius' after them: see Livy 27. 37. In prose we should have had some word like 'muniendum' or 'sternendum' joined with 'clivum.'

81. Credideram. The poet was mistaken in thinking that the Floralia from the first had been celebrated annually: Flora shews how the yearly celebration came to pass.

83. Quoque, 'we gods, like men, can feel honour.'

84. Ambitiosa, 'an honour-loving body are we denizens of heaven,' i.e. demand that honour should be paid us; 'turba,' as of a number of candidates.

86. Blanda, emphatic, 'sufficient to soothe' the gods. Cp. Hor. Od. 3. 23, 19, where however 'blandior' should not be joined with 'hostia' (ablative).

88. Sustinuisse, 'stayed his hand;' so Prop. 4. 1, 42 (3. 2, 2) 'Flumina Threicia sustinuisse lyra.'

89,90. Injuria..solvitur, not a common construction: 'tis only by heavy penalties that the wrong is expiated' or 'paid for.'

Justum, 'ordinary,' 'regular:' 'Anger passes its usual bounds.' Compare the phrases 'justum proelium,' 'justus exercitus,' 'justum iter:' so Virgil has 'justos Hymenaeos' G. 3. 60.

91. Thestiaden. See the story of

Causa est, quod Phoebes ara sine igne fuit.
Respice Tantaliden; eadem dea vela tenebat.
Virgo est, et spretos bis tamen ulta focos.
Hippolyte infelix, velles coluisse Dionen,
Cum consternatis diripereris equis!
Longa referre mora est correcta oblivia damnis.
Me quoque Romani praeteriere Patres.
Quid facerem? per quod fierem manifesta doloris?
Exigerem nostrae qualia damna notae?
Excidit officium tristi mihi. Nulla tuebar
Rura, nec in pretio fertilis hortus erat.
Lilia deciderant: violas arere videres
Filaque punicei languida facta croci.
Saepe mihi Zephyrus, Dotes corrumpere noli
Ipsa tuas, dixit; dos mihi vilis erat.
Florebant oleae; venti nocuere protervi.
Florebant segetes; grandine laesa Ceres.
In spe vitis erat; coelum nigrescit ab Austris,
Et subita frondes decutiuntur aqua.
Nec volui fieri, nec sum crudelis in ira:
Cura repellendi sed mihi nulla fuit.

Meleager in M. 8. 260 foll.: cp. Prop. 4 (3). 22, 31 'Nec cuiquam absentes arserunt in caput ignes, Exitium nato matre movente suo.'

93. Tantaliden, Agamemnon, whose fleet the anger of Diana detained at Aulis. Cp. M. 7. 664 'Flabat adhuc Eurus retinetque vela tenebat.'

94. Virgo .. focos, 'though gentle as might have been a maid, yet twice she avenged her neglected hearth,' i. e. in the case of both Oeneus and Agamemnon.

95. Dione (Διώνη formed from Διός), mentioned by Homer (Il. 5. 370, 405) as the mother of Aphrodite by Zeus. Theocritus (7. 116) first uses the name for Aphrodite herself, whence naturally the Latin imitators of the Sicilian school derived it as a common name for Venus: Claudian however once uses it in its proper signification, Rapt. Pros. 3. 433 'sic Venerem quaerat deserta Dione.'

96. Consternatis, 'frightened,' a word commonly used by Ovid and Livy. See on Catull. 62 (64). 71.

Diripereris, in the full sense of the imperfect, 'when you were being torn.'

97. Damnis = ζημίαις in its legal sense of 'penalties,' as below, v. 100.

99. Manifesta doloris, 'shew signs of my resentment.' Generally in this construction it means 'convicted of.' Tacitus (Ann. 12. 51) speaks of a body as 'spirantem ac vitae manifestam.'

100. Exigerem, 'what kind of penalty should I demand for the dishonour cast on me?'

Notae. From meaning 'the censor's mark' the word comes to signify 'ignominy.' Burmann, less suitably, takes 'nostrae notae' as = 'bearing my stamp:' 'quae essent manifesta a me proficisci.'

101. Tuebar, explaining the previous words: 'I began no more to protect the fields.'

107. Florebant, i.e. just at the critical time: see above, v. 51.

109. Ab Austris. The south wind was the especial enemy to the foliage of the vine. Paley compares Virg. G. 2. 333 'Nec metuit surgentes pampinus austros.' For this usage of 'ab' see on Ov. M. 1. 66.

112. Cura repellendi, 'yet neither

Convenere Patres: et, si bene floreat annus,
  Numinibus nostris annua festa vovent.
Annuimus voto. Consul cum consule ludos
  Postumio Laenas persoluere mihi.
Quaerere conabar, quare lascivia major
  His foret in ludis, liberiorque jocus;
Sed mihi succurrit, numen non esse severum,
  Aptaque deliciis munera ferre deam.
Tempora sutilibus cinguntur pota coronis,
  Et latet injecta splendida mensa rosa.
Ebrius incinctis philyra conviva capillis
  Saltat, et imprudens vertitur arte meri.
Ebrius ad durum formosae limen amicae
  Cantat; habent unctae mollia serta comae.
Nulla coronata peraguntur seria fronte,
  Nec liquidae vinctis flore bibuntur aquae.
Donec eras mixtus nullis, Acheloe, racemis,

did I care to banish it,' i.e. the 'damnum' which the 'ira' caused: as above, v. 101 'Excidit officium tristi mihi.'

114. Annua, emphatic: see above, v. 81.

116. Postumio. In the consulship of L. Postumius Albinus and M. Popilius Laenas, 173 B.C., the games were restored by the aedile C. Servilius; this is attested by an old coin still existing, which on one side has an image of Flora, and on the other the inscription, 'C. Servilius C. F. Floral. Primus.'

Persoluere: see on Catull. 64 (66). 38.

117. Lascivia major, i.e. greater than at other festivals. The 'lascivia' may be illustrated by Seneca's remark on Cato, Ep. 97, 'Catonem illum quo sedente negatur populus permisisse sibi postulare Florales jocos nudandarum meretricum.'

118. Liberiorque jocus. So 4. 946 'Scena joci morem liberioris habet.' Cp. Martial 1. 1 'Nosses jocosae dulce cum sacrum Florae.' Two or three MSS. give 'uberior,' a word often confused with 'liberior;' see on M. 1. 41.

120. Munera, 'gifts well-suited to festive joys,' i.e. roses and garlands associated always with banquets and revelry, as the next lines are intended to shew; the emphatic words being 'coronis,' 'rosa,' 'philyra,' 'serta,' 'coronata,' 'flore.'

121. Sutilibus. Roses and various flowers were stitched to a band made of bark, often from the shrub called 'philyra,' or the linden-tree: Hor. Od. 1. 38, 2 'Displicent nexae philyra coronae.' Cp. Martial 9. 91, 6 'Frontem sutilibus ruber coronis.'

Pota (Heinsius' correction) resembles Horace's 'uda Lyaeo tempora' (Od. 1. 7, 22) = 'tempora potorum.' The common reading, 'tota,' though found in old MSS., is very flat.

124. Vertitur seems to rest on better MS. authority than 'utitur' (Paley); though 'verti' seems rarely used, if ever, in the sense of 'dancing,' yet here the word may have been chosen to denote the unseemly movements and gestures of the drunken guest: 'Unconscious of his shame he is twirled about by the agency of wine,' 'arte (='ope') non suâ, sed meri.' It was considered a disgrace in Cicero's time for a Roman citizen to dance; see Mur. c. 6 'Nemo fere saltat sobrius nisi forte insanit.'

126. Cantat, i.e. the 'occentatio' or 'serenade.' Cp. Persius 5. 165 'dum Chrysidis udas Ebrius ante fores extincta cum face canto.' See Lucr. 4. 1171 foll.

129. Acheloe, from the same root as Ἀχέρων, Ἀχαία, 'aqua,' used for 'water' generally both by Greek and Latin poets. See Eur. Bacch. 625 δμωσὶν Ἀχελῷον φέρειν Ἐρυθραν, and Virg. G. 1. 9 'Poculaque inventis Acheloïa miscuit uvis.' We

Gratia sumendae non erat ulla rosae.
Bacchus amat flores: Baccho placuisse coronam,
Ex Ariadnaeo sidere nosse potes.
Scena levis decet hanc; non est, mihi credite, non est
Illa cothurnatas inter habenda deas.
Turba quidem cur hos celebret meretricia ludos,
Non ex difficili causa petita subest.
Non est de tetricis, non est de magna professis:
Vult sua plebeio sacra patere choro;
Et monet aetatis specie, dum floreat, uti,
Contemni spinam, cum cecidere rosae.
Cur tamen, ut dantur vestes Cerealibus albae,
Sic haec est cultu versicolore decens?
An quia maturis albescit messis aristis,
Et color et species floribus omnis inest?
Annuit; et motis flores cecidere capillis,
Accidere in mensas ut rosa missa solet.
Lumina restabant, quorum me causa latebat;
Cum sic errores abstulit illa meos:
Vel quia purpureis collucent floribus agri,
Lumina sunt nostros visa decere dies:
Vel quia nec flos est hebeti, nec flamma, colore,
Atque oculos in se splendor uterque trahit:
Vel quia deliciis nocturna licentia nostris
Convenit. A vero tertia causa venit.

may compare Lovelace's lines to Althea: 'When flowing cups run swiftly round With no allaying Thames.'

133. Scena levis, 'the gay, wanton stage of pantomime,' as opposed to the 'cothurnus,' or 'buskin'd stage of gorgeous Tragedy.'

137. De tetricis, 'no sour, no solemn moralist is she.'

138. Plebeio .. choro, not the whole body of the people, but referring to 'turba meretricia' v. 135 = 'common people with common animal enjoyments,' 'choro' suiting with 'sacra.'

141. Cerealibus, sc. 'ludis.' They fell about the 13th of April; see 4. 619 'Alba decent Cererem: vestes Cerealibus albas Sumite.' The Oppian law in the time of the Punic wars had forbidden Roman matrons to wear coloured dresses. See Livy 34. 1.

146. Accidere in (or 'ad'), an expression common to Ovid with the earlier writers: cp. Lucr. 4. 214 'Aetheris ex oris in terrarum accidit oras.'

Rosa missa. Rose-leaves were sometimes showered down from the roof of the 'Coenatio' upon the guests and banqueting-tables: see above, v. 122. Cp. Suet. Nero. c. 31 (of the 'Domus aurea') 'Coenationes laqueatae tabulis eburneis versatilibus, ut flores, fistulatis, ut unguenta desuper spargerentur.' Paley thinks it refers rather to the rose-leaves falling from the faded garlands of the banqueters.

147. Restabant. Ovid was now at a loss to know what was the cause of the torches used in the Floralia as well as in the Cerealia: see 4. 494.

153. Deliciis, 'gaieties,' as above, v. 120.

154. Venit, awkward after 'convenit.'

Est breve praeterea, de quo mihi quaerere restat,
  Si liceat, dixi. Dixit et illa, Licet.
Cur tibi pro Libycis clauduntur rete leaenis
  Imbelles capreae, sollicitusque lepus.
Non sibi, respondit, silvas cessisse, sed hortos,
  Arvaque pugnaci non adeunda ferae.
Omnia finierat: tenues secessit in auras.
  Mansit odor: posses scire fuisse deam.
Floreat ut toto carmen Nasonis in aevo,
  Sparge, precor, donis pectora nostra tuis.

L.

TRISTIA. Lib. IV. El. 10.

This Elegy is Ovid's autobiography. His characteristic egotism prompts him to communicate for the benefit of posterity the details of his life. His birthplace and parents; his education, youth, and companions; his early writings; his triple marriage; the miseries and consolations of his exile, are all rapidly and powerfully sketched in this single piece. A few particulars omitted here are supplied from other portions of his works. These may be found collated and elaborately commented upon in Masson's Life of the poet, printed in the 4th vol. of Burmann's edition (*Amst.* 1727).

One MS. has 'fuit,' from which Heinsius suggests 'fluit.' Ovid however wrote too rapidly to notice or mend such repetitions.

157. Tibi, 'in thine honour.'

Rete, a peculiar form of the ablative, to account for which some would imagine a nominative form 'retis:' it is used again in Halieut. v. 22 'Clausus rete lupus:' so Ausonius Mosella 280 'Ille hamis et rete potens.' But we have in Ovid also 'mare' for an ablative, Tr. 5. 2, 20 'Exiguum pleno de mare demat aquae:' so in Ars Am. 3. 94; Ep. ex Pont. 4. 6, 56; and other places. Ovid seems particularly loose in the terminations of the ablative: see e. g. the curious 'amne perenne' of Fast. 3. 654, and 'specie coeleste' of M. 15 743.

Leaenis. Usually it was the wilder beasts that were baited in the amphitheatre; hence the peculiarity of the Floralia consisted in tame animals, as hares and deer, being hunted.

159. Cessisse, 'had not fallen to her share.'

160. Arva is here used in its strict sense of 'cultivated lands,' from 'arvus' adjective, ('aruus') 'aro.'

Pugnaci, 'combative,' i. e. fit to be baited, as lions, tigers; opp. to the 'imbelles' of v. 158.

162. Odor, as of the goddess of Flowers: Paley compares the recognition of the ocean nymphs by Prometheus, Aesch. P. V. 115, and of Artemis in Eur. Hipp. 1391.

163. Floreat, a play on the name of the goddess and the nature of her functions.

164. Dona refers to Flora's gifts of beauty and grace and richness of production.

ILLE ego, qui fuerim, tenerorum lusor amorum,
  Quem legis, ut noris, accipe, posteritas.
Sulmo mihi patria est, gelidis uberrimus undis,
  Millia qui novies distat ab Urbe decem.
Editus hic ego sum: nec non, ut tempora noris,
  Cum cecidit fato Consul uterque pari.
Si quid id est, usque a proavis vetus ordinis heres;
  Non modo Fortunae munere factus eques.
Nec stirps prima fui; genito jam fratre creatus,
  Qui tribus ante quater mensibus ortus erat.
Lucifer amborum natalibus adfuit idem:
  Una celebrata est per duo liba dies.
Haec est armiferae festis de quinque Minervae,
  Quae fieri pugna prima cruenta solet.
Protinus excolimur teneri, curaque parentis
  Imus ad insignes Urbis ab arte viros.

1. Lusor amorum, 'gay singer of soft loves,' from the sense of 'ludere' used with 'carmina,' etc., so common in the poets. These words Ovid wished to be engraven on his tomb-stone: see 3. 3, 73 'Hic ego qui jaceo tenerorum lusor amorum' etc. Cp. 5. 1, 22 'Ille pharetrati lusor Amoris abest.'

3. Sulmo, 'Peligni pars tertia ruris,' Amor. 2. 16, 1: see also Fast. 4. 81. The last syllable is short, as in 'Umbrŏ,' 'Varrŏ,' etc.

6. Cum .. pari. Lygdamus, or whoever wrote what appears as the third book of Tibullus' poems, was born in the same year with Ovid, as he informs us in a line exactly the same as this: see (Pseudo-) Tibull. 3. 5, 18. Hirtius and Pansa fell at Mutina, 43 B.C. Tibullus himself was probably ten years, at the least, older than Ovid.

7, 8. Si .. eques. These lines occur almost word for word in Amor. 3. 15, 5, 6, the pentameter in the latter passage being 'Non modo militiae turbine factus eques.' Ovid's parents, it seems, belonged to the select class of 'equites,' denoted by the title 'illustres' or 'splendidi,' who not only had the requisite property qualification, but could also trace their free birth at least to their grandfather. Cp. Ep. ex Pont. 4. 8, 17 'Seu genus excutias: equites ab origine prima Usque per innumeros inveniemur avos.'

Si quid id est, a favourite expression with Ovid: see Ep. ex Pont. 4. 1, 17 'Da mihi, si quid ea est, hebetantem pectora Lethen:' cp. Ib. 14. 11. Here it is meant to soften the boast of his pedigree.

9. Jam, better than the 'sum .. creatus' of several MSS., which would involve the repetition of the verb substantive thrice in a single couplet. Merkel however reads 'sum.'

12. Liba, the cakes offered to the 'genius' on a birthday. See Tibull. 2. 2, 8 'Atque satur libo sit madeatque mero:' so Martial 10. 24, 1 'Natales mihi Martiae Kalendae ... Quinquagesima liba septimamque Vestris addimus hanc focis acerram.'

13. Quinque. The 'Quinquatria' began on the 19th of March, but the gladiatorial shows were not held till the second day of the festival: thus Ovid was born on the 20th of March. This bloody worship of the 'dea armigera' arose from a confusion of the Roman Minerva, or goddess of mind and art, with the Grecian Pallas or goddess of war. See Fast. 3. 809 foll.

16. Ab arte, not, as some would take it, = '*after* instruction in grammar.' The 'ab' is redundant, as often is the case in the Latin poets, see on Tibull. 2. 1, 56, and especially with Ovid (cp. on M. 1. 66): hence the expression is equivalent here to 'artibus insignes.' The same usage is not uncommon in prose: e. g. Cicero has 'potens a pecunia,' 'firmus ab aequitate,'

Frater ad eloquium viridi tendebat ab aevo,
  Fortia verbosi natus ad arma fori.
At mihi jam puero coelestia sacra placebant,
  Inque suum furtim Musa trahebat opus.
Saepe pater dixit: Studium quid inutile tentas?
  Maeonides nullas ipse reliquit opes.
Motus eram dictis, totoque Helicone relicto,
  Scribere conabar verba soluta modis.
Sponte sua carmen numeros veniebat ad aptos,
  Et, quod tentabam dicere, versus erat.
Interea, tacito passu labentibus annis,
  Liberior fratri sumpta mihique toga est;
Induiturque humeris cum lato purpura clavo,
  Et studium nobis, quod fuit ante, manet.
Jamque decem vitae frater geminaverat annos,
  Cum perit, et coepi parte carere mei.
Cepimus et tenerae primos aetatis honores,
  Eque viris quondam pars tribus una fui.
Curia restabat: clavi mensura coacta est;

'felix a laude.' Seneca (Contr. 10) mentions Arellius Fuscus and Porcius Latro among the 'insignes viri,' under whom Ovid studied rhetoric. The completion of his education at Athens the poet omits here, as also his travels in Asia and Sicily, for which see 1. 2, 77 foll. Ovid, like Horace, seems to have owed much to the care of his father. Cp. also 2. 343.

17. Frater. Ancient glosses on this passage give his name as 'Lucius.'

18. Cp. 3. 12, 18 'Cedunt verbosi garrula bella fori.'

19. Coelestia sacra, a somewhat vague expression in itself, though defined by the 'musa' of the following line. 'Sacra,' as in Virg. G. 2. 476; and cp. Prop. 4 (3). 1, 1. Heinsius ingeniously suggests 'Permessia,' and Markland 'Phoebëia.'

22. Ipse, i. e. great as he was. One MS. has 'inde' = 'ex studio inutili.'

26. Dicere, 'the speech I tried to make ran into verse.' Seneca, the rhetorician, who had heard Ovid declaim 'de jurejurando mariti et uxoris,' thus describes his efforts: 'Oratio ejus jam tum nihil aliud poterat videri quam solutum carmen' (quoted in Masson's Life of Ovid, p. 43).

28. Toga, the 'toga virilis,' called 'libera,' Fast. 3. 771, was assumed at the Liberalia in March somewhere between the ages of 14 and 16, usually nearer the latter: but see Suet. Aug. 38 'Liberis Senatorum quo celerius Reipublicae assuescerent protinus virilem togam, latum clavum induere, et Curiae interesse permisit.'

29. Purpura clavo, the broad purple coloured band attached to the dress, which was the badge of the senatorian order. As one of the 'Equites illustres' (see above, v. 7) Ovid enjoyed this privilege, although, when he reached the age of twenty-five, he declined to enter the senate: see v. 35.

34. Viris .. tribus, one of the 'Triumviri Capitales' probably, who inquired into capital offences, and committed criminals to prison. They had also jurisdiction in certain causes between slaves and persons of inferior rank. Some have supposed the 'Triumviri Monetales,' or 'commissioners of the Mint,' are here referred to. Masson asserts however that 'Tresviri,' or 'Triumviri,' when used without any qualifying word, always refer to the former; at all events in Plautus 'Tresviri' stands for 'judicial magistrates' everywhere.

35. Mensura coacta est, 'the width of the stripe was contracted, narrowed.'

Maius erat nostris viribus illud onus.
Nec patiens corpus, nec mens fuit apta labori,
Sollicitaeque fugax ambitionis eram;
Et petere Aoniae suadebant tuta sorores
Otia judicio semper amata meo.
Temporis illius colui fovique poetas,
Quotque aderant vates, rebar adesse deos.
Saepe suas volucres legit mihi grandior aevo,
Quaeque nocet serpens, quae juvat herba, Macer.
Saepe suos solitus recitare Propertius ignes,
Jure sodalitio qui mihi junctus erat.
Ponticus heroo, Bassus quoque clarus iambis
Dulcia convictus membra fuere mei.
Et tenuit nostras numerosus Horatius aures,
Dum ferit Ausonia carmina culta lyra.
Virgilium vidi tantum: nec amara Tibullo

As Ovid, more from indolence than want of means, declined to take his place in the senate, he was obliged to change the 'latus clavus,' which he had hitherto worn as a prelude to entering the senate, for the 'clavus angustus,' the badge of the 'eques.'

38. Fugax, 'disposed to shun,' with a genitive, not found before Ovid's time; cp. 3. 2, 9 (where he says of himself) 'Quique fugax rerum securaque in otia natus Mollis et impatiens ante laboris eram.'

43. Volucres. Aemilius Macer of Verona wrote a poem on Birds, Snakes, and Herbs, in imitation probably of the 'Theriaca' of Nicander, for which author he shared with Ovid a common admiration. Not a line has survived of Macer's writings. The 'Iliacus Macer' (Ep. ex Pont. 4. 16, 6), who was Ovid's travelling companion, is a distinct person from Aemilius Macer, who died 16 B.C.

44. Nocet. Merkel prefers this to the common reading, 'necet,' which certainly does not form so complete a contrast with 'juvat' as 'nocet' does. The indicative may be accounted for by regarding the expression as = 'serpentes (accus. as 'volucres' v. 43) quae nocent, herbas quae juvant.' Ovid however is apt to depart from the strict usage of the mood in this relation; see a remarkable instance in Her. 10. 86 'Quis scit, an haec saevas tigridas insula habet?'

46. Sodalitio, found in most MSS., though 'sodalitii' has some slight authority. The latter however might have arisen from the adjective not being used elsewhere in classical authors. Some have imagined, from this and other passages, that there was a regular 'Collegium Poetarum' in Augustan Rome.

47. Ponticus, the author of a 'Thebaid,' to whom Propertius addressed two epistles; see Prop. 1. 7 and 9.

Bassus was the name of several well-known Roman writers a little later than Ovid. Of the one in the text nothing is known, except he be identified with the Bassus to whom Propertius writes an elegy (1. 4). 'Bassus' is usually read here as against the 'Battus' of several MSS., the latter not being a Roman name.

Iambis, in better MSS. than 'Iambo:' 'numeros Ovidius variare solet' (Merkel).

49. Numerosus, 'poet of sweet measures.'

50. Ausonia is undoubtedly the right reading, not 'Aonia,' nor (Heinsius' ingenious emendation) 'Aeolia.' Ovid only expresses by it what Horace described himself as 'Romanae fidicen lyrae' Od. 4. 3, 23. Horace mentions neither Ovid nor Propertius, being about twenty years older than either of them. Tibullus, with whom he was intimate, was nearer to his age.

51. Virgilium. Virgil died 19 B.C., and Tibullus probably the year after him, Ovid being then a young man of only twenty-four.

Amara, better supported by MSS. than 'avara.'

Tempus amicitiae fata dedere meae.
Successor fuit hic tibi, Galle, Propertius illi:
Quartus ab his serie temporis ipse fui.
Utque ego majores, sic me coluere minores,
Notaque non tarde facta Thalia mea est.
Carmina cum primum populo juvenilia legi,
Barba resecta mihi bisve semelve fuit.
Moverat ingenium totam cantata per Urbem
Nomine non vero dicta Corinna mihi.
Multa quidem scripsi: sed quae vitiosa putavi,
Emendaturis ignibus ipse dedi.
Tum quoque, cum fugerem, quaedam placitura cremavi,
Iratus studio carminibusque meis.
Molle, Cupidineis nec inexpugnabile telis
Cor mihi, quodque levis causa moveret, erat.
Cum tamen hic essem, minimoque accenderer igni,
Nomine sub nostro fabula nulla fuit.
Paene mihi puero nec digna, nec utilis uxor
Est data: quae tempus per breve nupta fuit.
Illi successit, quamvis sine crimine, conjux,
Non tamen in nostro firma futura toro.
Ultima, quae mecum seros permansit in annos,

53. Gallus: see note on Amor. 1. 15, 29.

55. Majores, sc. 'natu,' 'those older than myself:' so 'minores' = 'younger.'

57. Legi. For the practice of publicly reciting poems see Hor. S. 1. 4, 73 foll. 'Nec recito cuiquam nisi amicis, idque coactus, Non ubivis coramve quibuslibet. In medio qui Scripta foro recitent, sunt multi, quique lavantes.' Cp. Juv. 7. 83. The beard was first shaven by the Romans about the age of twenty or twenty-one.

60. Corinna. See Amor. 3. 12, 15 'Cum Thebe, cum Troja forent, cum Caesaris acta, Ingenium movit sola Corinna meum.' These 'juvenilia carmina' are evidently what we possess now in the Amores, most of which are addressed to Corinna. Who was the real person represented under the name of Corinna, is a well-known subject of controversy; the not improbable supposition that it was Julia, the daughter of Augustus, was first broached by Sidonius Apollinaris (a poet of the fifth century A.D.) in the lines: 'Et te carmina per libidinosa Notum, Naso tener, Tomosque missum Quondam Caesareae nimis puellae Ficto nomine subditum Corinnae.' See the Life of Ovid in Smith's Biogr. Dict., by Mr. Dyer, who is disposed to accept the identification of Corinna with Julia.

63. Cum fugerem. Ovid's banishment took place A.D. 8. In speaking of past time the imperf. subjunctive after 'cum' is not infrequent. The same expression is found in Ep. ex Pont. 1. 9, 42; 4. 5, 33.

67. Igni, as Merkel reads, is better than 'igne' at the end of a line: see on M. 1. 53.

68. Fabula, 'talk,' 'scandal.' Cp. Amor. 3. 1, 21 'Fabula, nec sentis, tota jactaris in urbe,' which passage probably contains a truer estimate of the poet's reputation than he himself chose to represent after his banishment.

73. Ultima. Ovid's last wife was a widow, a member of the Fabian family, (see Ep. ex Pont. 1. 2, 136 (Fabio Maximo) 'Ille ego de vestra cui data nupta domo,')

Sustinuit conjux exulis esse viri.
Filia me mea bis prima fecunda juventa,
Sed non ex uno conjuge, fecit avum.
Et jam complerat genitor sua fata, novemque
Addiderat lustris altera lustra novem:
Non aliter flevi, quam me fleturus adempto,
Ille fuit. Matri proxima justa tuli.
Felices ambo, tempestiveque sepulti,
Ante diem poenae quod periere meae!
Me quoque felicem, quod non viventibus illis
Sum miser, et de me quod doluere nihil!
Si tamen extinctis aliquid, nisi nomina restant,
Et gracilis structos effugit umbra rogos;
Fama, parentales, si vos mea contigit, umbrae,
Et sunt in Stygio crimina nostra foro:
Scite, precor, causam, nec vos mihi fallere fas est,
Errorem jussae, non scelus, esse fugae.
Manibus hoc satis est: ad vos studiosa revertor
Pectora, quae vitae quaeritis acta meae.
Jam mihi canities, pulsis melioribus annis,
Venerat, antiquas miscueratque comas;
Postque meos ortus Pisaea vinctus oliva
Abstulerat decies praemia victor equus:

and well-connected in other ways: cp. Ib. 2. 10, 10; 11, 15. How devoted the poet was to her we may see from the beautiful elegy addressed to her, Tr. 3. 3. Cp. Ep. ex Pont. 3. 1; Ib. 1. 4.

Seros: some MSS. have 'socios,' as in Her. 2. 33, but 'seros' best suits the spirit of the present passage.

75. Filia, her name was 'Perilla:' see the elegy addressed to her, 3. 7: cp. Fast. 6. 219.

80. Justa tuli, 'performed the funeral rites,' an old and indisputable emendation of 'busta' (MSS.), which could hardly mean even what Burmann conceived possible, 'endured the sight of my mother's tomb.' The two words are perpetually being confused: see the note of Heinsius, given in Burmann's edition.

81. Ambo, not 'ambos,' is found in all MSS. but one. The latter form of the accus. plural arose from the word being used as an adjective.

Sepulti (MSS.), not 'sepultos,' into which it was evidently altered to harmonize with 'Me quoque felicem' v. 83.

85, 86. Cp. Amor. 3. 9, 59 'Si tamen e nobis aliquid, nisi nomen et umbra, Restat:' so M. 14. 396 'Nec quidquam antiqui Pico nisi nomina restat.' Cp. Prop. 5 (4). 7, 1 'Sunt aliquid manes: letum non omnia finit, Luridaque evictos effugit umbra rogos.' The meaning here is, 'If there be left of you anything that can feel.' The MSS. are divided between 'restat' and 'restant:' Merkel prefers the latter.

91. Manibus, e. g. 'parentales umbrae' of v. 87.

95. Pisaea . . oliva, the olive crown of the Olympian race. Ovid means that he was just over fifty years of age when he was banished: see 8, 33 'Jamque decem lustris omni sine labe peractis Parte premor vitae deteriore meae.' Cp. Ibis. 1.

96. Equus is generally adopted in preference to 'eques' (MSS.). Merkel however defends 'eques,' referring to Macrob.

Cum maris Euxini positos ad laeva Tomitas
  Quaerere me laesi principis ira jubet.
Causa meae cunctis nimium quoque nota ruinae
  Indicio non est testificanda meo.
Quid referam comitumque nefas, famulosque nocentes?
  Ipsa multa tuli non leviora fuga.
Indignata malis mens est succumbere, seque
  Praestitit invictam viribus usa suis;
Oblitusque mei, ductaeque per otia vitae,
  Insolita cepi temporis arma manu.
Totque tuli terra casus pelagoque, quot inter
  Occultum stellae conspicuumque polum.
Tacta mihi tandem longis erroribus acto
  Juncta pharetratis Sarmatis ora Getis.
Hic ego, finitimis quamvis circumsoner armis,
  Tristia, quo possum, carmine fata levo.
Quod, quamvis nemo est, cujus referatur ad aures,
  Sic tamen absumo decipioque diem.

Sat. 6. 9, where passages from Virgil and Ennius are quoted with the vain attempt to prove that 'eques' can be used in the sense of 'equus.' The horses, not the riders, it seems, were adorned with the wreath. See Bentley's note on Hor. Od. 4. 2, 17, who quotes from Theocr. 16. 46 τιμὰν δὲ καὶ ἀνέες ἕλλαχον ἵπποι Οἵ σφισιν ἐξ ἱερῶν στεφανήφοροι ἤνθον ἀγώνων.

97. Ad laeva, i. e. to one sailing into the Euxine from the Propontis. Tomi was on the coast of Lower Moesia, between Istros and Odessos.

99. Causa. For the various theories on this subject, see Classical Museum, vol. iv, No. 13, referred to by Mr. Dyer in Smith's Biogr. Dict.

Quoque is out of place here, as it does not belong to 'nimium,' but simply serves to connect this sentence with the preceding one: that had described the 'ruina;' this speaks of its cause.

101. Comitum: cp. 5. 2, 30; Ep. ex Pont. 1. 4, 34 'Ille habuit comites primos telluris Achivae, At nostram cuncti destituere fugam:' Ib. 2. 7, 61 'Recta fides comitum poterat mala nostra levare: Dilata est spoliis perfida turba meis.'

105. Mei is found in all MSS. but one: 'forgetting all I had been.' Most editions have 'togae' (given in one MS.), opposed to 'arma,' as in Cicero's well-known line, 'Cedant arma togae.' The change is at once violent and unnecessary.

106. Temporis arma, 'the arms belonging to, required by the occasion,' i. e. regardless of the ease and peace of his past life, the poet takes up the arms needful for his present trial; it is a singular expression, unlike Ovid's style; one would rather have expected 'insolito tempore.' Heinsius suggests that 'temporis' should be taken with 'insolita,' which would be very harsh: while Scaliger needlessly proposes to read 'tum prius,' and others 'protinus.' Cp. 5. 12, 52 'Hic mihi praebebit carminis arma locus.'

108. Occultum . . polum is of course the South pole, 'conspicuum,' the North. Cp. M. 2. 132 'polumque Effugito australem junctamque Aquilonibus Arcton.' The idea of these lines is variously expressed by Ovid: see 1. 5, 45 foll.; 4. 1, 55 foll.; 5. 1, 30 foll.: Ep. ex Pont. 2. 7, 25; 4. 15, 7 foll.

111. Circumsoner. The better half of the MSS. have the subjunctive here, though Ovid uses the indicative (cp. 1. 1, 116) after 'quamvis' quite as often as the subjunctive. The passive use of 'circumsonare' occurs again 3. 14, 47; 5. 3, 11, though rare in other authors.

Ergo, quod vivo, durisque laboribus obsto,
  Nec me sollicitae taedia lucis habent,
Gratia, Musa, tibi: nam tu solatia praebes;
  Tu curae requies, tu medicina venis;
Tu dux, et comes es; tu nos abducis ab Istro,
  In medioque mihi das Helicone locum.
Tu mihi, quod rarum est, vivo sublime dedisti
  Nomen, ab exequiis quod dare Fama solet.
Nec, qui detrectat praesentia, Livor iniquo
  Ullum de nostris dente momordit opus.
Nam tulerint magnos cum saecula nostra poetas,
  Non fuit ingenio Fama maligna meo;
Cumque ego praeponam multos mihi, non minor illis
  Dicor, et in toto plurimus orbe legor.
Si quid habent igitur vatum praesagia veri;
  Protinus ut moriar, non ero, terra, tuus.
Sive favore tuli, sive hanc ego carmine famam
  Jure, tibi grates, candide lector, ago.

118. Venis (in nearly all the MSS.) should be restored for the common reading 'mali.' 'Venire,' like 'stare,' is often used by the poets as simply = 'esse,' or rather 'fieri:' see on Prop. 1. 19 (18), 14.

119. Et: so Merkel for 'tu.' Cp. Markland on Stat. Silv. 2. 7, 57.

122. Ab exequiis: so Prop. 4 (3). 1, 23, 24 'Omnia post obitum fingit majora vetustas: Majus ab exequiis nomen in ora venit.'

126. Maligna, as the exact opposite of 'benignus,' takes the same construction with the dative, = 'niggard to my genius.'

130. Protinus ut, not = 'as soon as ever I shall die,' but 'even though I should die at once.' Ovid has been insisting that his fame is already established, and so whenever he should die, however soon, his name would survive the grave.

Ero. The last vowel is short, as in 'estŏ' 3, 72. The practice of shortening the final 'o' is beginning to grow common in the time of Ovid, who has 'addŏ,' 'rogŏ,' 'petŏ,' 'rependŏ,' 'dabŏ,' 'desinŏ,' and many others; the instances occur almost entirely in his elegiac pieces; in the Metamorphoses scarcely any example occurs beyond the common 'nescio' and 'puto.' See note on Tibull. 2. 6, 41.

132. Jure may be punctuated as in Merkel's edition, so as to be joined with the first part of the sentence, not with the last = 'Whether from partiality or from the real merits of my poems.' The double ablative need not offend, as 'jure' is one half adverbial. Still the common division of the lines makes sense, 'favore' being opposed to 'carmine,' as 'interest' to 'the test of merit.'

GRATIUS FALISCUS.

LIFE OF GRATIUS.

GRATIUS [FALISCUS, a cognomen resting mainly on the authority of a doubtful MS., cp. v. 40] is mentioned by Ovid (ex Pont. 4. 16, 34), 'Aptaque venanti Gratius arma daret,' and perhaps alluded to by Manilius (2. 44). Nothing however is known for certain about his life, or any other works of his than the five hundred and forty lines constituting the unfinished 'Cynegetica.' Wernsdorf tries to establish that the name 'Gratius' was commonly given to slaves or freedmen; and it might have been accordingly in a servile capacity that the poet became so minutely acquainted with the habits of animals, and details of the chase. Together with Aemilius Macer, another friend of Ovid's, (Tr. 4. 10, 43,) the author of poems on birds, beasts, and herbs, and Manilius, who wrote on astronomy, Gratius may be reckoned among the Didactic poets of the Augustan age. He is remarkable for little beside a minute and sympathetic observation of nature, together with a power of condensed expression, which is occasionally marred by harshness, obscurity, and the monotonous recurrence of the same words and phrases. He betrays an excessive partiality for sententious maxims, and in his desire to impart elevation to a common-place subject he indulges too freely his moralizing and digressive propensities. His materials Gratius appears to have drawn chiefly from Xenophon; while the frequent imitations of Virgil and Ovid, with occasional echoes of Lucretius, shew on what model he fashioned his poetical phraseology, and his occasionally forced constructions. The 'Cynegetica' would seem to have received little attention, except what it may have gained from the immediate contemporaries of the poet, for not only does Oppian, the Greek poet of the second century A.D., never mention it, but Nemesianus, who wrote in Latin on the same subject in the third century, speaks of himself as pursuing an untrodden path (v. 9). See the Introduction to the 'Cynegetica' of the latter.

The poem of Gratius has come down to us through a single MS., belonging, it is thought, to the ninth century, and comprising, besides, the 'Halieutica' usually ascribed to Ovid.

LI.

GRATIUS FALISCUS.

CYNEGETICA. 211–327.

In this passage Gratius describes the origin and merits of a breed of dogs called 'metagons,' probably from *μετάγοντες*, as being remarkable for their quick scent and pertinacity in following up the game. From v. 154 of the poem he had been enumerating the various kinds of hounds most adapted for sport; but all these he considers surpassed by this cross-breed between the Spartan and Cretan dog (the two best races), which he here styles by a name found in no other writer—the 'metagon.' He celebrates a certain Hagnon as the discoverer and introducer of this particular breed, the special merits of which he proceeds to dwell on. After enumerating the points that mark a well-bred metagon, he lays down rules to be observed in bringing it up, and closes his description by a somewhat forced and artificial passage on the evil effects of luxury, and the benefits of simple training.

At vestrum non vile genus, non patria vulgo:
Sparta suos, et Creta suos promittit alumnos.
Sed primum celsa lorum cervice ferentem,

1. At vestrum, referring to the 'metagontes' mentioned two lines before. All the ancient texts give 'ad vestram,' which must be connected with 'virtus' of the previous line, = 'as for your merits,' or 'to form your merits.' The conjunction, as is well known, was often written like the preposition (see Lachm. on Lucr. 6. 1170), and vice versa. Wernsdorf and Burmann however adopt the emendation of Johnson (an English editor of Gratius, 1699) given in the text.

Vulgo, 'everywhere,' used here for the adjective 'vulgaris,' = 'no common country is yours.'

2. Promittit. Wernsdorf takes this to mean 'Sparta and Crete contribute their breeds, to produce the metagon,' which, if we were to read 'ad vestrum,' might seem most natural; but reading 'at,' and placing a colon after 'vulgo,' it seems better to take 'promittit' in the sense of 'boasts,' 'asserts:' 'Sparta and Crete each claim your breed as fosterlings of its own.' These two countries are often mentioned together as famous for the best hounds. See Lucan. 4. 441 'Spartanos Cretasque legat.' Cp. also Ov. M. 3. 223, and Sen. Hippol. 33 foll.

3, 4. Sed, 'yet 'twas neither a Spartan nor a Cretan, but a son of Boeotia, Hagnon, that first led thee to the wood, Glympicus.'

Celsa .. cervice, a sign of good breed; see below, v. 59.

Glympice, te silvis egit Boeotius Hagnon;
Hagnon Astylides, Hagnon, quem plurima semper
Gratia per nostros unum testabitur usus.
Hic trepidas artes et vix novitate sedentes
Vidit, qua propior patuit via; nec sibi turbam
Contraxit comitem, nec vasa tenentia longe.
Unus praesidium, atque operi spes magna petito,
Assumptus metagon lustrat per nota ferarum
Pascua, per fontes, per quas trivere latebras;
Primae lucis opus: tum signa vapore ferino
Intemerata legens, si qua est, qua fallitur, ejus
Turba loci, majore secat spatia extera gyro.

4. Glympice. The origin of this name, given by Hagnon to his dog, is unknown; some consequently propose to substitute 'Gymnice.' For an elaborate list of dogs' names see Ov. M. 3. 206 foll., all of which are Greek: see too the catalogue in Xenophon De Venat. 7. § 5.

Silvis, as often in the poets, = 'ad silvas.' An old edition gives 'de silvis' for 'te.'

Hagnon, (perhaps like 'Dercylus,' v. 103 of this poem,) an imaginary name formed from ἀγνῶν, a dialectic variation of ἄγων = κυνηγός. See Excursus 3 in Wernsdorf Poet. Lat. Min. vol. 1.

6. Per nostros usus, i.e. 'Gratitude cherished through generations of men that love our sport will shew him eminent;' cp. above, v. 73 of the poem: 'Si qua meis respondet ab artibus ergo Gratia.' It might also mean 'ample service in the practice of our art;' see a similar use of the preposition, v. 151, 'non ulla per artes Cura prior.' Cp. v. 190 'totas genus aspernere per artes.'

7. Trepidas, 'unformed,' 'unsettled.' Cp. v. 13 of the poem, 'trepidam vitam.'

Sedentes, a rare use of the word: we may compare however the expression 'sedet sententia.' The accusative is used here as in the well-known Greek construction, i. q. 'Vidit qua propior ad artes patuit via,' = 'Saw where a quicker method lay to perfect arts, that now were but raw and unsettled.'

8. Propior via. Cp. v. 5 of the poem: 'Post alia propiore via meliusque profecti.'

8, 9. Turbam .. comitem, i.e. a train of attendants. Cp. Ov. M. 7. 806 foll. 'Nec mecum famulos nec equos nec naribus acres Ire canes nec lina sequi nodosa sinebam: Tutus eram jaculo.'

9. Vasa tenentia longe, = 'continentia,' 'hunting-gear reaching far:' 'vasa' (for which 'gaesa' has been conjectured) here means all the tackle, such as snares, traps, nets, besides spears and other implements used in hunting. The above seems a more natural interpretation of 'tenentia' than (Burmann's) 'causing long delay,' though it is difficult to find an exact parallel for it in classical authors. Nemesianus imitated this expression, Cyn. 300 'longoque meantia retia tractu.'

11. Lustrat, here used absolutely, while in the best authors it has always a case after it; and so Gratius uses it himself, v. 151 'orbes Lustramus.'

12. Per quas, = 'per latebras quas trivere,' 'the well-trodden lairs.'

13. Primae .. opus, accusative in apposition to the sentence, as 'rarum opus' v. 34. Cp. Nemesianus, Cyn. 324, 325 'Venemur dum mane novum, dum mollia prata Nocturnis calcata feris vestigia servant,' which explains 'intemerata' in the next line. Apoll. R. 4. 111 is also quoted by Johnson, (of hunters) ἀλευάμενοι φάος ἠοῦς Μὴ πρὶν ἀμαλδύνῃ θηρῶν στίβον ἠδὲ καὶ ὀδμὴν Θηρείην λευκῇσιν ἐνισκίμψασα βολῇσιν.

Vapore ferino, 'by the scent.' Cp. Oppian 1. 466 θήρειον ἀὔτμὴν.

14. Legens. So Ov. M. 3. 17 'Subsequitur pressoque legit vestigia gressu.'

15. Turba loci, 'a number of scents in that one spot crossing and confusing each other.'

Majore secat, (in this case) 'he cuts with fuller sweep an outer course,' i. e. the dog runs round the spot at a greater distance, till he finds some one marked scent to follow. 'Secat spatia' might also mean, 'cuts across the several tracks of the

Atque hic, egressu jam tum sine fraude reperto,
Incubuit spatiis, qualis permissa Lechaeis
Thessalium quadriga decus, quam gloria patrum
Excitat, et primae spes ambitiosa coronae.
Sed ne qua ex nimio redeat jactura favore,
Lex dicta officiis: ne voce lacesseret hostem,
Neve levem praedam, aut propioris pignora lucri
Amplexus, primos nequidquam effunderet actus.
Jam vero impensum melior fortuna laborem
Cum sequitur, juxtaque domus quaesita ferarum,
Ut sciat, occultos et signis arguat hostes;
Aut effecta levi testatur gaudia cauda,
Aut ipsa infodiens uncis vestigia plantis

animals that converge to their lair.' The early editions have 'majora.' Gratius had before his eyes, as in other parts of his poem, so especially here, Xenophon's treatise, De Venatione: see c. 3 and 5.

16. Egressu, i. e. the exit of some one beast being discovered by a single track separating itself from the 'turba' spoken of above.

17. Incubuit spatiis: the same phrase is repeated below, v. 34.

Permissa Lechaeis, 'as the chariot, once started, rushes on the Corinthian course.' 'Lechaeis,' sc. 'spatiis,' with which it ought perhaps to be joined by punctuation. The temple of Olympian Zeus and the race-course lay between Corinth and the port on the Corinthian gulf called 'Lechaeum.' Cp. Virg. G. 1. 512, which passage Gratius has probably in his mind.

18. Quadriga. The singular is rare: of the poets, however, Propertius uses it twice and Martial once. The Thessalian race-horses were famous, though they made bad hunters; see v. 502 of the poem.

Quam, the chariot being put for the charioteer.

20. Redeat .. favore, 'lest loss result from over-eagerness,' or 'interest in his work:' 'favor'='desire of applause,' cp. 'faventem' v. 30. 'Favere sibi' is used for 'to please, indulge oneself:' it is the opposite of this which is required for the hound, viz. 'self-restraint,' as the following lines shew.

21. Ne voce. Cp. Xenophon l. c. *πολλαὶ δὲ .. μανικῶς περιφερόμεναι ὑλαστοῦσι περὶ τὰ ἴχνη ὅτε εἰσπίπτουσιν εἰς αὐτὰ κ.τ.λ.*

22. Propioris pignora, 'clutching at the promise of a nearer or easier prey,' i. e. the temptations offered by the track of some animal concealed near. 'Pignus' is a favourite word with Gratius: see below, vv. 30, 45.

23. Effunderet, 'should spill and spoil its first performances;' like Virgil's 'effusus labor' G. 4. 491. 'Offenderet' however is found in all the older editions, and might mean 'dash to the ground,' 'render useless.'

Actus, a favourite word with later poets, esp. Claudian; cp. Mall. Th. Cons. 145 'actusque priores Commendat repetitus honos.'

25. Juxtaque, the predicate: 'when the hard-sought lair is nigh,' not, as before (v. 17), when the hound has a long course before him.

26. Ut sciat. 'Hagnon' should be understood as the subject of 'sciat;' this is better than to take it of the dog certifying himself of the presence of his prey, though 'canis' must be supplied before 'arguat.' Such confused constructions are not uncommon in Gratius: see e. g. v. 33.

27. Effecta .. gaudia, 'his joy attained,' 'realized,' as we say. Cp. v. 207 (of the poem) 'maturo pressantes gaudia lusu.' Heinsius conjectures 'adfecta.' See Xenophon l. c. 6. 16 *Ἐπειδὰν δὲ περὶ τὸν λαγὼ ὦσι, δῆλον ποιήσουσι τῷ κυνηγέτῃ, σὺν ταῖς οὐραῖς τὰ σώματα ὅλα συνεπικραδαινόουσαι.*

28. Infodiens, 'burying,' 'planting its feet in the ground.' Cp. Virg. G. 3. 87 (of the horse's hoof) 'cavatque tellurem.'

Mandit humum, celsasve apprensat naribus auras.
Et tamen, ut ne prima faventem pignora fallant,
Circa omnem, aspretis medius qua clauditur orbis,
Ferre pedem, accessusque abitusque notasse ferarum
Admonet, et si forte loci spes prima fefellit,
Rarum opus, incubuit spatiis ad prospera versis,
Intacto repetens prima ad vestigia gyro.
Ergo ubi plena suo rediit victoria fine,
In partem praedae veniat comes, et sua naris
Praemia: sic operi juvet inservisse benigno.
Hoc ingens meritum est, haec ultima palma tropaei,
Hagnon magne, tibi divum concessa favore.
Ergo semper eris, dum carmina, dumque manebunt

29. Mandit humum, used by Virg. Ae. 11. 669 of a dying warrior. Heinsius proposes 'radit.' The last part of the line is also modelled on Virgil's 'captavit naribus auras' G. 1. 376.

Apprensat, a word apparently found only here. One old edition has 'appressat,' a non-existent verb.

30. Pignora fallant, 'that the first promise of success delude not the sanguine hound:' see v. 20 and note.

31. Aspretis, shortened from 'asperetis' (cp. 'aspris' Virg. Ae. 2. 379), a word common to Gratius and Livy, but not found elsewhere.

Orbis, of the hollow covert, in the centre of which the animal is concealed. The construction is: 'circa omnem orbem qua (orbis) clauditur' etc., unless we join 'omnem' with 'pedem,' as Burmann thinks possible.

32. Accessus, i.e. all possible points of entrance and escape.

33. Admonet. After the parallel confusion of subject in v. 26 it is possible to take this, as many do, of the sportsman in general, or Hagnon in particular, warning his dog, although all the preceding verbs, and 'incubuit' in the next line, must have the 'metagon' for their subject. But it may also mean that the dog by certain signs warns his master to go round about the covert, to see if the prey may have escaped on any other side, while he guards the point to which the scent had led him.

Spes prima. The repetition of 'prima' thrice in six lines is unworthy of a poet's ear, but is not wholly without parallel in Gratius. Johnson would substitute 'praeda,' or 'illa.'

34, 35. Incubuit .. versis, i.e. 'he starts (aor. 'is wont to start') upon the track that promised so well, and makes a fresh circuit to the point from which he bent his footsteps first' in pursuit of the animal just missed. Burmann would read 'incumbat,' taking 'admonet' of the sportsman sending the dog back to find a fresh scent. 'Versis' is no doubt the true correction of 'siser' (MSS.), which arose from the word at the end of the line being written 'sis, ver', and so becoming inverted, as Johnson remarks.

35. Repetens. 'Cursum' is easily supplied from 'spatiis,' making such conjectures as 'repens,' 'referens,' unnecessary. Barth quotes the Culex, v. 104, 'Ima susurrantis repetebant ad vada lymphae,' where however many good texts give 'repebant.'

Gyro, as above, v. 15.

36. Rediit, 'when victory, crowned with its spoil, has arrived.' 'Rediit' here = 'venit:' Wernsdorf compares v. 20. The 're' however may contain the notion of return for all the toil = 'resulted:' see v. 92. With 'plena fine' cp. Ov. M. 8. 273 'pleni successibus anni.'

37. Cp. Virg. Ae. 3. 222 'vocamus In partem praedamque Jovem.'

Sua naris, 'the rightful prize for his sagacity' (v. 191 'quantum nare merentur').

38. Operi benigno, 'a labour that rewards him.' 'Opus,' like 'artes,' a word perpetually recurring in Gratius.

41. Semper eris. Cp. Ov. Amor. 1. 15, 16 'Cum sole et luna semper Aratus erit.'

Silvarum dotes, atque arma Diania terris.
Hic et semiferam thoum de sanguine prolem
Finxit: non alio major sub pectore virtus,
Seu norit voces, seu nudi ad pignora Martis.
Thoes commissos, clarissima fama, leones
Et subiere astu, et parvis domuere lacertis.
Nam genus exiguum, et, pudeat quam informe fateri,
Vulpina specie; tamen huic exacta voluntas.
At non est alius quem tanta ad munia fetus
Exercere velis: haud te tua culpa refellat
Inter opus, quo sera cadit prudentia damno.

42. Silvarum dotes, 'the delights of sport:' 'dos' is a favourite word with Ovid.

Diania. Cp. Ov. Fast. 5. 141 (of dogs) 'Exagitant et Lar et turba Diania fures.'

43. Hic et. Another service of Hagnon's consisted in creating a new breed of dogs from a cross between a sort of wolf and a hound, called elsewhere 'lyciscus.'

45. Norit (or 'morit') appears to have been the MS. reading of this difficult line, which is not without a meaning, awkwardly as it is expressed: these wolf-hounds have (he says) the double merit of docility and pluck; they will obey the voice readily, when there is need of cunning and caution, and not shrink at other times from open encounter. The direct construction would have been 'virtus, sive ad noscendas voces sive ad pignora' etc. Of the many emendations here proposed, the most noteworthy perhaps is Johnson's ingenious suggestion, 'Sive voces naris s. n. a. p. M.,' i.e. 'ad persequendas sagacitate feras sive ad hostes nudo Marte domandos,' 'ad pignora' being drawn back to 'naris.'

Nudi, 'face to face,' i.e. giving no room for craft; explained by v. 152, 'sive indomitos vehementior hostes Nudo Marte premas, seu bellum ex arte ministres.'

Pignora Martis (for which some propose 'proelia' without authority), means either, as we say, 'the wager of battle,' or, more consistently with the usage of Gratius, 'at the sure prospect of a combat face to face:' see on v. 22. Before 'ad pignora' understand 'virtus,' 'merit in regard to.'

47. Subiere, 'pounced or sprung upon,' used of a sudden attack; see v. 184 'Sicut Acamanes subierunt proelia furto.' This perhaps alludes to contests in the amphitheatre: hence 'commissos.' Wernsdorf refers to a case mentioned by Pliny, H. N. 8. 19.

Lacertis, as in v. 67.

48, 49. The construction is, 'pudeat fateri quam informe sit,' not, as some take it, 'informe specie quam (='ut') pudeat fateri.' Much however is to be said for the 'species' (nom. case) of all the older editions, the final syllable of 'vulpina' being lengthened before the two consonants, as in v. 142 (of the poem) 'generosa stirpibus.'

49. Exacta voluntas, 'straightforward purpose:' imitated perhaps from Ov. Her. 17. 177 'Et libet et timeo: nec adhuc exacta voluntas.' Though like a fox in form, it is yet unlike it in straightforward purpose and attack. Cp. v. 173 (of the poem) 'Tantum vellet in armis.'

50. Tanta: Gronovius conj. 'tanti.'

Munia. There is some doubt whether this should be referred to the tasks of combating fierce animals etc., spoken of above, or whether, as Johnson wisely suggests, it should be taken with 'fetus' (genitive), 'the important office of breeding.'

51, 52. Haud . . damno, 'let not any negligence on your part (in using some other breed) convict you in the chase by inflicting some loss, which teaches that caution comes too late:' or, 'quo' may have 'opus' for its antecedent, and 'damno' may follow 'cadit' as below, v. 92, 'redit indulgentia damno:' 'in which a caution all too late is wont to cost one dear.' Two old editions have 'aut . . revellat,' which must mean, 'else let your error balk you (lit. 'pull you up in the midst of the work') when too late.'

52. Inter opus (see v. 53 of the poem),

Junge pares ergo, et majorum pignore signa
Feturam, prodantque tibi metagonta parentes,
Qui genuere sua pecus hoc immane juventa.
Et primum expertos animi, quae gratia prima est,
In Venerem jungunt: tum sortis cura secunda,
Ne renuat species, aut quae detrectet honorem.
Sint celsi vultus, sint hirtae frontibus aures,
Os magnum, et patulis agitatos morsibus ignes
Spirent, adstricti succingant ilia ventres,
Cauda brevis, longumque latus, discretaque collo
Caesaries, non pexa nimis, non frigoris illa
Impatiens: validis tum surgat pectus ab armis,
Quod magnos capiat motus, magnisque supersit.
Effuge, qui lata pandit vestigia planta:
Mollis in officio; siccis ego dura lacertis
Crura velim, et solidos haec in certamina calces.

i. e. when actually engaged in the sport, a common meaning of 'opus,' 'officium' in Gratius. It may also mean here 'in the work of propagating.'

53. Pares, 'of equal size.' Barth compares Nemesianus Cyn. 114 'Huic parilem submitte marem, sic omnia magnum.'

Majorum pignore, i. e. 'let the parents give promise of the excellence which you wish to be marked in their offspring.'

55. Pecus, very rarely used of 'dogs;' here of the 'genus informe' spoken of v. 48.

Juventa. Cp. Nemesianus Cyn. 115 'Dum superant vires, dum laeto flore juventus.' For immane ('fierce') Barth conj. 'mutante,' i. e. 'in the prime of age.' Johnson would expunge the line.

57. Secunda (Burmann), better than the old reading 'secundae.' 'The next care in the choice ('sortis') of parents' regards the outward figure and appearance, as the first ('cura prior' of v. 152) concerned the spirit and temper, = 'animi expertos.'

58. Ne..honorem, 'that the form be not inconsistent with, nor tend to impair, their (other) merits;' this seems better than to take it, with Wernsdorf, 'not deserve any esteem,' or, as Burmann suggests, 'shrink from honour in the chase,' though 'non defecturus honores' (v. 74) in some measure recommends this last interpretation. Heinsius reads 'ne' for 'quae:' and Burmann suggests 'qua.' If 'quae' be kept, 'sit ea' must be supplied before it = 'be such as to' etc.

60. Morsibus ignes, 'the steam' or 'hot breath rushing from their gaping jaws' = 'patulis tanquam ad morsum' (Wernsdorf): cp. 'hiatus.' The line is imitated from Virg. G. 3. 85: 'Collectumque fremens volvit sub naribus ignem;' and Lucr. 5. 29 'equi spirantes naribus ignem.' Cp. Nemesianus Cyn. 108 foll. and Xenoph. De Venat. c. 4. 1 for the characteristics of well-bred dogs.

62. Discreta. Compare Ovid's use of the substantive, Ars Am. 2. 303 'Compositum discrimen erit; discrimina lauda.'

63. Non pexa, 'not too shaggy, yet enough to protect against the cold.' 'Pexus' means long enough to require combing.

Illa, equivalent to 'eadem,' 'but at the same time.'

65. Supersit, i. e. remain unexhausted by such great exertions of the lungs. One of the finest lines perhaps in any Latin poet. Wernsdorf compares Persius 1. 14 'Grande aliquid quod pulmo animae praelargus anhelet.'

67. Mollis, sc. 'erit;' 'such will be weak in work.'

Siccis, as in Nemesianus, Cyn. 111, 'sicca alvo:' 'feet spare and firm.' 'Siccus' means not swollen with fat and moisture.

Lacertis, similarly used v. 47 'parvis domuere lacertis.'

Da requiem gravidae, solitosque remitte labores.
Vix oneri super illa suo. Tum deinde monebo,
Ne matrem indocilis natorum turba fatiget,
Percensere notis, jamque inde excernere parvos.
Signa dabunt ipsi: teneris vix artubus haeret
Ille tuos olim non defecturus honores;
Jamque illum impatiens aequae vehementia sortis
Extulit; affectat materna regna sub alvo;
Ubera tota tenet, a tergo liber aperto,
Dum tepida indulget terris clementia mundi.
Verum, ubi Caurino perstrinxit frigore vesper,

69. Requiem gravidae: compare the advice given by Virgil in the case of mares in foal, G. 3. 140.

70. Vix .. super, 'scarce more than strength enough for the burthen she bears.' Heinsius suggests 'par' for 'super;' but the latter = 'superest,' in the sense in which it is used above, v. 65. Cp. Virg. G. 3. 127 'ne blando nequeat superesse labori.'

Oneri, as often in Ovid and elsewhere, for 'the burthen in the womb.'

Tum deinde: cp. Lucr. 5. 1004: a pleonasm not uncommon in Livy: so 'tum postea,' 'dehinc post,' 'post deinde,' 'post inde,' etc.

Monebo, with an infinitive, is not an infrequent construction in the best authors; Ovid (Fast. 4. 131) has 'monet .. ire;' see Virg. G. 1. 457: Ae. 10. 439. Gratius has 'notasse .. admonet' above, v. 32; cp. v. 378.

71. Indocilis, either 'rough,' 'disorderly,' or, 'unfitted for sport,' 'unsusceptible of training,' though perhaps this could hardly be ascertained so early. See the parallel passage in Nemesianus Cyn. 135 foll.

72. Jam inde = 'at once,' as in Virg. G. 3. 73, to be taken together, not as Burmann, who separates them, explaining 'inde' by 'ex turba natorum.'

Excernere, 'separate them when small;' the verb is not found in this sense before Gratius, though Livy uses the participle, 28. 39; so Virg. G. 3. 398 'excretos .. a matribus.'

Parvos. Burmann ingeniously conjectures 'pravos' = 'indocilis' v. 71.

73. Ipsi, 'the puppies,' not, as some read, 'ipsae,' 'the mothers.'

Teneris .. artubus, 'thin and delicate limbs' characterise the most promising puppies. On the same principle, the lightest in weight are said to be the best: see v. 82.

74. Tuos .. honores, 'quos ex venatu captas,' as Barth explains, 'the fine ('ille') hound that will not fail the glory of the chase.' There is a reading 'suos,' which might mean fitly enough 'the high tasks assigned it,' or, 'its noble breeding.' See on v. 58 'nec quae detrectet honorem.'

75. Jamque, 'e'en now,' as a puppy.

Sortis, sc. 'uberum,' follows 'impatiens.'

76. Extulit, the aorist: like 'incubuit' v. 34.

77. A tergo '(free) on the side of,' or 'in respect to, its back,' which it clears from the other puppies, who climb it, in order to get at the teats monopolized by the ambitious whelp: 'aperto,' opp. to 'operitur' v. 80. Of the numerous emendations of this hopelessly corrupt line, Burmann's suggestion of 'tenens ac' for 'tenet a' is the simplest: 'a' has no authority beyond being an early correction of the 'ea,' which the earliest texts give. The lengthening of the short vowel in the caesura is common enough in all the poets.

78. Clementia mundi, 'the mildness of the heavens.' 'Clementia' is not used in this sense by the Augustan authors; but see Lucan 8. 365, 366 'Quidquid ad Eoos tractus mundique teporem Labitur, emollit gentes clementia coeli.' Cp. Calpurn. Ecl. 8. 8 'Et ros et primi suadet clementia solis:' so Statius (Theb. 3. 527) has 'placidi clementia Nili.' 'Mundus,' as often in Lucretius, is here used for 'coelum,' or perhaps for 'the sun.' See Dissen on Tibull. 3. 4, 17: cp. Manil. 1. 36 and note.

79. Caurino .. frigore, 'the chill

Ira jacet, turbaque potens operitur inerti.
Illius et manibus vires sit cura futuras
Perpensare: levis deducet pondere fratres;
Haec de pignoribus, nec te mea carmina fallent.
Protinus et cultus alios et debita fetae
Blandimenta feres, curaque sequere merentem:
Illa perinde suo saturat de lacte minores
Ac longam praestabit opem; tum denique, fetae
Cum desunt operi, fregitque industria matres,
Transeat in catulos omnis tutela relictos.
Lacte novam pubem, facilique tuebere maza;

blasts of the north-west wind:' the adjective seems to be a formation of Gratius': 'Caurus,' i.q. ἀργεστής = 'ventus occiduus qui adversus Aquilonem flat,' as Aulus Gellius describes it, 2. 22, § 12. Cp. Virgil's 'semper spirantes frigora Cauri' G. 3. 356.

Perstrinxit, sc. 'terras,' the opposite of 'reserare,' as used by Lucr. 1. 11, 'pinched the earth.'

Vesper = 'the West;' cp. Ov. M. 1. 63, where it is the home of the warm Zephyrus.

80. Ira jacet, 'the little tyrant's wrath is laid, and he lets himself be half-smothered by the worthless litter.' 'Ira jacet' is Ulitius' emendation, generally accepted for 'Ire placet,' as in the earliest texts, which hardly makes sense, unless it be a very clumsy expression for 'he is content they should climb his back,' supplying 'in tergo' from v. 77.

Inerti, either 'coward,' i. e. not daring to resist the strong one; or else, as Johnson explains it, ἀτεχνής = 'venationi inepta.'

81. Illius, to be taken with 'vires:' so 'ille' v. 74, the most promising whelp will be discovered by his light weight. See Nemesianus Cyn. 145 foll.

Et: another of the 'signa' mentioned v. 73. Two old editions have 'e manibus.'

82. Perpensare, a verb not found elsewhere in classical authors.

Levis deducet, 'the lighter will sink his brethren in the scale,' i. e. the lightest and best of the litter will go up, and so send the rest down. Though the poet had used 'manibus' in the line before, he speaks here as if the puppies were being weighed in a balance.

83. Haec de pignoribus. I adopt this correction of Burmann's: 'so far for the tokens that bespeak the well-bred whelp,' or, 'for the puppies themselves,' ('pignora,' as often for 'children,'); 'next I will speak of the mother's ('fetae') treatment.' The common reading, 'Nec me,' etc., is very flat: 'the puppies will not disappoint me in their promise, nor my poem deceive you in its precepts.' Burmann quotes several passages where 'haec' and 'nec' have been confused.

86. This is a hopeless line. The earliest text has 'suos, ut erit delacta, minores,' which makes no sense; for this have been suggested 'delata,' 'delecta,' 'devincta,' 'uteri de lacte,' and others. The reading in the text is another ingenious conjecture proposed by Johnson, which involves the least change possible in the words, and gives a meaning well-suited to the context. 'Treat the mother well, she in like manner ('perinde') will amply supply her whelps with her own milk, and long will yield them sustenance.'

88. Operi, (see on v. 39) 'the task of suckling,' perseverance in which ('industria') has weakened them. If 'fetu' (='fetui') for 'fetae,' and 'operis' (conj. Ulit.) be read, we must not take the latter with 'industria'='when they fail their offspring, perseverance in suckling (or hunting?) having overcome the mother's strength,' but as a Greek genitive after 'desunt.'

Fregit..matres, as below, v. 95, 'fregit reges.' Some would read 'friget..matrum.'

89. Relictos, = 'now that they are forsaken by their mothers,' as in Virg. Ae. 2. 357, 'catulique relicti Faucibus expectant siccis.' The whole line seems to be modelled on Virg. G. 3. 157 'Post partum cura in vitulos traducitur omnis.'

90. Facili, not 'light,' 'easily digested,'

Nec luxus alios, avidaeque impendia vitae
Noscant: haec magno redit indulgentia damno.
Nec mirum: humanos non est magis altera sensus.
Tollit se ratio, et vitiis adeuntibus obstat.
Haec illa est, Pharios quae fregit noxia reges,
Dum servata cavis potant Mareotica gemmis,
Nardiferumque metunt Gangem, vitiisque ministrant.
Sic et Achaemenio cecidisti, Lydia, Cyro:
Atqui dives eras, fluvialibus aurea venis.
Scilicet ad summam ne quid restaret habendum,

but 'common,' 'easily procured.' Cp. Sen. Herc. Oet. 655 (of the poor man) 'Carpit faciles vilesque cibos.' Cp. Nemesianus, Cyn. 161.

Tuebere, a rare use of the verb: so Columella 6. 3 'tueri armentum paleis;' cp. Ov. Tr. 5. 6, 38 'Florida quam multas Hybla tuetur apes.'

91. Avidae..vitae, 'the extravagance of a pampered life.'

Impendia is less used by the poets generally than 'impensa.' Gratius uses it again in this poem, v. 33, 'Ingrati majora sinus impendia sument.'

92. Damno redit, 'is rewarded only by loss,' or, 'the return comes at a heavy cost;' compare the use of the ablative in the phrase 'stat magno.' From this sense of 'redire' is derived that of 'reditus,' 'the proceeds of an enterprise.' Cp. v. 20 'redeat jactura,' and note on v. 52.

93, 94. Est. If we retain the common reading in these two lines, 'est' must be taken = 'edit,' as in Virg. Ae. 4. 66 'est mollis flamma medullas,' and the meaning will be, 'No wonder it is so with dogs; for in the case of man no other indulgence eats out more surely the heart; Reason lifts herself to oppose the inroads of excess.' Numerous emendations have been suggested; the least violent perhaps is Johnson's, simply changing 'obstat' into 'abstat:' 'Reason withdraws herself, and stands aloof from the inroad of vice.' Barth's correction, 'Tollat' and 'obstet,' have something to recommend them. Haupt adopts Lachmann's plausible conjecture of 'res' for 'est:' 'humanos non res magis altera sensus Tollit; sed' etc. The following passage on the evils of luxury is styled by Wernsdorf (Excursus on these lines) 'a digressio pulcherrima aeque ac amaenissima.' It may be true that the common-place nature of Gratius' subject required any elevation that could be derived from being associated in any of its parts with thoughts of a higher cast; but it can hardly be denied that the occasion of the present digression is forced and unnatural, and that the subject-matter of it is weak and insipid.

95. Noxia, a substantive used occasionally in the earlier and later poets for 'noxa.' Cp. Manil. 2. 599 'Poenas jam noxia vincit.' Gratius uses it again, vv. 439 and 461.

96. Cavis .. gemmis, 'swill from jewelled bowls the long-stored wine,' or else literally, 'from cups hollowed out of single gems.' Cp. Pliny N. H. 33 (quoted in Burm.) 'Smaragdis teximus calices:' so Virg. G. 2. 506 'gemma bibat.'

97. Nardifer, formed by Gratius on the analogy of 'thurifer,' 'aurifer,' etc.

Metunt Gangem, a peculiar expression, only justifiable by the fact of 'Ganges' being commonly used for India in general.

Ministrant, used intransitively, as in Virg. Ae. 6. 302 'velisque ministrat:' cp. Stat. Theb. 7. 752 'Ipse sedens telis pariterque ministrat habenis.' Here perhaps it stands antithetically to 'reges' v. 95, 'princes in power, slaves to vice.'

98. Cyro, the ablative, as in Hor. Od. 2. 4, 9 'Barbarae postquam cecidere turmae Thessalo victore.' It could hardly be the dative, as Wernsdorf and others make it, = 'fell into the hands of Cyrus,' unless Gratius wrote 'cessisti.'

99. Atqui, i. e. your riches might have gotten you power: but you used them only for self-indulgence and effeminacy. One text has 'At quam.'

100. Scilicet, better taken in an ironical sense with the clause immediately following it, marking the folly of trying

Tu quoque luxuriae fictas dum colligis artes,
Et sequeris demens alienam, Graecia, culpam,
O quantum, et quoties decoris frustrata paterni!
At qualis nostris, quam simplex mensa Camillis!
Qui tibi cultus erat post tot, Serrane, triumphos?
Ergo illi ex habitu, virtutisque indole priscae,
Imposuere orbi Romam caput: actaque ab illis
Ad coelum virtus, summosque tetendit honores.
Scilicet exiguis magna sub imagine rebus
Prospicies, quae sit ratio, et quo fine regenda.

to reach perfection, than with 'tu' as indicating the transition to a higher instance, which signification it bears in Virg. G. 2. 534, and elsewhere.

101. Fictas .. artes, 'elaborate, artificial ways of luxury,' as contrasted with a natural and simple mode of life. Two early editions read 'victas,' i. e. 'the arts of conquered nations,' the 'aliena culpa' of the following line.

103. Frustrata, 'did you miss,' 'fall short of your ancestral glory.' 'Exprimere voluit Graecum ἀφέτυχες ideoque cum genitivo jungitur' (Johnson). This is better than taking 'decoris' after 'quantum.' The verb substantive is often omitted by Gratius: see above, e. g. vv. 21, 25, 44, 49, 57, 67, 70.

104. Camillis. Cp. Virg. G. 2. 167 foll.; Hor. Od. 1. 12, 36 foll.; Manil. 1. 780. For the position of the substantive, see on Ov. Amor. 3. 9, 21; Madv. Lat. Gr. § 474. g.

105. Serrane. Gratius had in his mind probably Virg. Ae. 6. 844 'te sulco, Serrane, serentem.' This surname of Regulus is thought to have been derived from Saranum, a town of Umbria, not from 'serere.'

106. Illi = 'heroes like those.'

Ex, 'in consequence of.' The preposition is not redundant, (as above, v. 153, 'seu bellum ex arte ministres,') but more prominently marks the cause.

Habitu, 'the training.'

Indole, 'the native temper.'

107, 108. Acta may either be taken, with most editors, as 'raised to heaven,' (cp. Virg. Ae. 11. 136 'actas ad sidera pinos,') or, as seems to me more simple, 'the virtue wrought by them has reached to heaven and the heights of glory,' 'ad' belonging to 'summos honores' as well as 'coelum.' One text has 'ortaque;' Heinsius proposes 'auctaque.'

109. Rebus, best taken as dative after 'quae sit ratio,' though it might be joined with 'prospicies' = 'you will see the interest of' etc., 'quae s. r.' being epexegetical. The discipline of heroes may teach us the true discipline for hounds.

M. MANILIUS.

LIFE OF MANILIUS.

Of the author of the 'Astronomica' less is known than even of Gratius. As the best MSS. omit the name of the poet, it is uncertain whether he was called (M) Manilius or Mallius. As neither the author nor his work are mentioned or alluded to by any ancient writer or early grammarian, there is no external evidence to shew when he lived; and conjecture has assigned him to periods as far remote from each other as those of Augustus and Theodosius. Internal testimony seems to point strongly to the earlier date, especially the notice of Varus' overthrow as something recent, in 1. 898, and the mention of Rhodes, as the 'hospitium venturi Principis' (Tiberius) in 4. 764. Merkel has broached the singular hypothesis that the object of Ovid's bitter invective in his 'Ibis' is no other than the author of the 'Astronomica.' A less arbitrary theory is that of Bentley, who, while allowing Manilius to belong to the Augustan age, believes him to have been a foreigner, probably of African birth and connexions, the scenery, mythology, and curiosities of which country the poet appears to dwell on with especial interest. It can hardly be denied that his scanty use of particles, his frequent employment of prepositions, such as 'de' and 'sub,' with unusual meanings, his fondness for pronouns, and in particular 'is,' the prevalence of violent metaphors, rare phrases, uncouth terms, and forced constructions, the long-winded sentences without relief, and sundry characteristics of his prosody, indicate a want of familiarity with the best poetic models of his day. On the other hand, his propensity to alliteration, antithesis, and playing on words, his occasionally rhetorical turn of thought and expression, and his taste for elaborate and picturesque description, reflect some characteristic faults of the school of Ovid. The highest efforts of his genius are seen in his Introductions and Digressions. Few Graecisms appear in his work; and while at times his astronomical knowledge rises to a level beyond that of his age, he does not seem indebted for it in any marked degree to either Greek or

Alexandrine learning. Though often pompous and obscure, diffuse and prone to repetition of words and phrases, yet in the nature of his subject, in earnestness of tone and striking moral reflection (in the Stoic, however, not Epicurean vein), he offers a faint resemblance to Lucretius, whom in one or two places it is not improbable that he imitated. The 'Astronomica' is an unfinished poem: a sixth and seventh book, it is probable, have either been lost or else were never written, to complete the design of the whole. It is doubtful to what extent the prose author Formicus Maternus, A.D. 355, one of the few Roman writers on astronomy, was indebted to the poem of Manilius.

The oldest extant MS. of the 'Astronomica,' now in Brussels, belongs to the eleventh century at the latest.

LII.

M. MANILIUS.

ASTRONOMICA. Lib. I. 1–116.

This Extract comprises the introduction to Manilius' great poem. He first announces his subject, and puts forward the favourite claim of nearly all the Latin poets, namely, that of originality in the choice and treatment of their theme. Caesar, the heir of heaven and the author of the world's peace, inspires him to sing. The history of Astronomy is next sketched. The gods, and Mercury in particular, gave the first revelation to man of the mysteries of the heavens, Nature at the same time being not unwilling to disclose her secrets. Eastern kings were foremost in discovery: next came the priests, to whom the deity made known the operation of the stars on human destiny. The poet then traces the rise of knowledge amid the general darkness of barbarous life. Time, poverty, and experience developed gradually the arts and enterprises of civilisation. After the discovery of earthly things, human energies soared to heaven, and, examining into the natural causes of phenomena, finally arrived at the knowledge of the nature, movements, and influence of the stars. These are to form the subject of his poem, which Time and Fortune, he trusts, will bless.

Carmine divinas artes, et conscia fati
Sidera diversos hominum variantia casus,
Coelestis rationis opus, deducere mundo

1. Conscia fati, 'charged with the secrets of Fate.' Cp. Virg. Ae. 4. 519 'Testatur moritura deos et conscia fati Sidera.' See below, 3. 58, 'Fata quoque et vitas hominum suspendit ab astris.'

2. Variantia casus, 'colouring man's lot.'

3. Opus, not 'the poet's task,' but, in reference to the preceding words, 'the work or plan of heavenly Reason,' by which the stars were made to determine the course of fate.

Deducere, as in Ov. M. 1. 4, 'trace downward from the beginnings of the universe,' which last he begins by examining: see v. 116 'Ac quoniam coelo descendit carmen ab alto.' Jacob suggests that a reference is designed to the wizard's drawing down to earth the moon and other heavenly bodies, and so examining their nature and learning their secrets. It might also be taken of 'drawing down the subject from heaven to earth,' or making it comprehensible; cp. v. 98.

Aggredior, primusque novis Helicona movere
Cantibus et viridi nutantes vertice silvas,
Hospita sacra ferens nulli memorata priorum.
Hunc mihi tu, Caesar, patriae princepsque paterque,
Qui regis augustis parentem legibus orbem,
Concessumque patri mundum deus ipse mereris,
Das animum, viresque facis ad tanta canenda.
Jam propiusque favet mundus scrutantibus ipsum,
Et cupit aetherios per carmina pandere census.
Hoc sub pace vacat tantum: juvat ire per ipsum

4. Movere = 'sensu magico, ut Acheronta movere' v. 84 (Jacob): the notion is of breaking in on, disturbing sacred privacy.

5. Et, found in all the MSS., for which there is no reason to substitute Bentley's correction, 'ad,' joining 'ad silvas' with 'ferens.'

Nutantes vertice: imitated from Virg. Ae. 9. 679 'Attollunt capita et sublimi vertice nutant.'

6. Hospita . . ferens, 'offering a strange sacrifice to the Muses,' i. e. presenting a poem on a theme unsung before: see 2. 57. Cp. Prop. 4(3). 1, 3 'Primus ego ingredior puro de fonte sacerdos Itala per Graios orgia ferre choros:' also Virg. G. 2. 476: Persius Prolog. 7. 'Hospita' = *ξένος*, 'foreign:' cp. Virg. Ae. 3. 377 'quo tutior hospita lustres Aequora.' The adjective more frequently means 'kindly,' and is found only in the feminine singular and neuter plural. Perhaps Manilius may refer to Aratus, Eudoxus, and other Greek astronomical writers, to whom no Roman poet had hitherto introduced his countrymen: Cicero however, we know, had translated the *Φαινόμενα* of Aratus, N. D. 2. 41.

7. Hunc, sc. 'animum' v. 10. Bentley proposes, from a few later MSS., to read 'Tu mihi tu Caesar,' while others read 'nunc,' flatly enough contrasting with 'priorum' of the line before. Alliteration, as in the end of this line, is very frequent in Manilius.

9. Patri, 'C. Julius Caesar.'

Mundum, i. q. 'coelum,' as contrasted with 'orbem' (='terram') in preceding line: see on Grat. Cyn. 78.

Deus ipse: cp. Virg. E. 1. 6 'Deus nobis haec otia fecit.'

10. Animum need not be changed into Bentley's 'animos,' just because the latter may be commonly used in Virgil and Ovid; 'Caesar both inspires the purpose, and gives strength for its fulfilment.'

Viresque facis. Bentley quotes Ov. M. 4. 527 'Occupat hunc (vires insania fecerat) Ino.' The short syllable in 'facis' is lengthened by the caesural pause: cp. Grat. Cyn. 77. This takes place far less frequently in the second than in the third person of tenses. See however an instance in Hor. S. 2. 3, 1 'Sic raro scribis ut toto non quater anno,' etc.

Canenda, though less harmonious, is given in better MSS. than Weber's 'canendum:' so in 3. 45 'ad fata videnda,' at the end of a line.

11. Jam propiusque favet (MSS.) Bentley changes into 'Jamque favet propius.' 'Propius' does seem to go more naturally with 'scrutantibus,' (as 1. 733; 4. 900,) than with 'favet' in the sense of 'more closely,' or 'intimately,' = 'propensius,' as Stoeber takes it. The meaning is, that Caesar's reception into heaven makes it henceforth more open to men's longings and enquiries.

12. Cupit, as in best MSS. 'Rapit (an early emendation) pandere' would be a Graecism for 'ad pandendum.'

Census, 'publish the treasures (or 'inventory' perhaps) of the skies;' a favourite word with Manilius, and used in many peculiar significations. There seems however much to be said for the reading 'sensus,' found in two MSS., and adopted by Jacob in his text, which suits also better with 'pandere,' 'unfold its inner meaning and secrets,' the contents of the 'praecordia mundi' mentioned below.

13. Sub pace vacat: cp. Lucr. 1. 41 foll. 'Vacat' is found in one very good MS. Jacob however prefers the 'vocat' of many texts, which is the old form of 'vacat:' see Munro on Lucr. 1. 520. Compare the parallel passage, somewhat resembling this,

Aera, et immenso spatiantem vivere coelo,
Signaque et adversos stellarum noscere cursus.
Quod solum novisse parum est; impensius ipsa
Scire juvat magni penitus praecordia mundi,
Quaque regat terrena suis animalia signis
Cernere, et in numerum Phoebo modulante referre.
Bina mihi positis lucent altaria flammis;
Ad duo templa precor, duplici circumdatus aestu,
Carminis et rerum: certa cum lege canentem
Mundus et immenso vatem circumstrepit orbe,
Vixque soluta suis immittit verba figuris.

in the introduction to the 'Aratea' of Germanicus Caesar, v. 11, where, after speaking of the opportunity of peace, he adds, 'Nunc vacat audaces ad coelum tollere vultus, Sideraque et mundi varios cognoscere motus;' here too some editors read 'vocat.'

Tantum. Bentley reads 'jam nunc' without authority.

Juvat ire, imitated from Ov. M. 15. 147 'juvat ire per alta Astra,' where, as here and in Virg. G. 2. 37, the enthusiasm of plunging into a subject is expressed. Compare Aristophanes' words put in Socrates' mouth, Nub. 225 'Αεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Ipsum. Bentley adopts 'altum' from one MS. simply on the ground of 'ipsum' being repeated twice in three lines; but in this one book we find the same awkwardness occurring with 'ipse' twice more: see 286–288; 694–696, and with other words frequently; see e.g. 546–549 'imo;' 622–624 'astra,' 'astris;' 647–649 'mundus,' 'mundum;' 754–756 'coelum,' 'coelo;' 842–848, out of which 'ignes' occurs at the end of no less than three lines.

15. Adversos . . cursus, referring probably to the courses of the superior planets, which, as viewed from the earth, are alternately 'direct' (from West to East), and 'retrograde' (from East to West), although their real motion, of course, is invariably from West to East; see v. 805 'Sunt alia adverso pugnantia sidera mundo:' cp. 5. 1, 2 'signisque relatis Quis adversa meant stellarum numina quinque.' Stoeber refers to Cic. N. D. 2. 19.

17. Penitus to be taken with 'scire:' 'impensius' with 'juvat.'

Praecordia mundi, used again in 3. 61. See Macrob. Somn. Scip. 1. 20 (speaking of the names given to the sun) 'Mens mundi ita appellatur ut physici cum cor coeli vocaverunt:' the phrase therefore means the grandest and most hidden portions of the heavens, the parts lying nearest to the sun, the heart and centre of the universe.

18. Terrena: this is Bentley's emendation of 'generetque,' given in the MSS., which comes very awkwardly after 'regat,' unless it could mean, by a sort of hendiadys, 'regulates the birth of creatures.' Jacob and Weber retain 'Quaeque . . generetque' without explanation. Cp. 2. 83 'Ducit ab aetheriis terrena animalia signis.' Scaliger had already changed 'Quaeque' (MSS.) into 'Quaque,' so that it may be taken, 'in what way it (sc. 'mundus') sways through its planets the destinies of earth's creatures:' see below, v. 27.

20. Bina, i. e. the shrine of Phoebus, who presides over the 'carmen;' and of Mercury, who reveals the 'res' or 'matter' of it: see v. 30.

22. Cum (not 'tum') is the true reading, and is best taken as the preposition governing 'lege,' 'in harmony with the law of verse,' as 'lex' is used in Hor. Od. 4. 2, 12. There is probably some contrast designed between 'certa' and 'immenso,' the narrow limits and confinement of verse on the one hand, and the boundless extent of the universe, the poet's subject, on the other. See 3. 34.

24. Vixque soluta suis, 'scarcely admits the words of prose to express its forms,' i.e. 'the forms of astronomy can with difficulty be put even into prose ('soluta verba'): how much harder then for one ('certa lege canentem') to shape them into verse!' It might mean, if we take 'vix' with 'soluta,' 'The universe (as the theme of my poem) introduces into verse words that are hardly severed from the

Quem primum interius licuit cognoscere coelum
Munere coelestum? Quis enim, condentibus illis,
Clepsisset furto mundum, quo cuncta reguntur?
Quis foret humano conatus pectore tantum,
Invitis ut dis cuperet deus ipse videri?
Tu princeps auctorque sacri, Cyllenie, tanti;

* * * * * *

Et Natura dedit vires, seque ipsa reclusit,
Regales animos primum dignata movere,
Proxima tangentes rerum fastigia coelo:
Qui domuere feras gentes oriente sub ipso,
Quas secat Euphrates, in quas et Nilus inundat,
Qua mundus redit, et nigras superevolat urbes.
Tum qui templa sacris coluerunt omne per aevum,
Delectique sacerdotes in publica vota

figures and diagrams' (cp. 3. 94 'Et titulis signanda suis rerumque figuris') in which astronomy is usually studied, and with which its terms are closely associated. Weber's interpretation is more forced: 'It suggests to me with difficulty words that must be stripped of their proper sense' in order to serve my purpose. But would not both the latter interpretations require 'solvenda?'

25. Coelum, 'whom did the favour of the gods permit first to know the secrets of the skies?' This correction of Bentley's seems necessary: see v. 31 of the entire book. The MSS. give 'terris,' to suit which early editors transformed 'interius' (MSS.) into 'infernis,' reading also 'munera' for 'munere' in the next line: but 'infernae terrae' could hardly mean our world.

26. Condentibus (MSS.), 'if they chose to hide the secrets,' makes perfectly good sense, though Bentley refuses to acknowledge it, substituting 'nolentibus' without any authority. The passage (4. 914), which he quotes against the above interpretation, does not really militate against it.

27. Clepsisset (MSS.), altered by Bentley into 'cepisset,' on the ground that the former word was obsolete or old-fashioned in the poet's time: but Seneca uses it more than once in his Tragedies, Herc. Fur. 799; Med. 155. At the same time Manilius might have written 'cepisset,' which the juxtaposition with 'furto' transformed into 'clepsisset.' Such a pleonasm as 'furtim clepere' is common enough in the poets: see on Tibull. 1. 10, 34.

30. Tu princeps, 'author and revealer of this vast mystery.' This and the following lines contain the answer to the question of v. 25. The 'munus coelestum' is here shewn to have proceeded from Mercury; the authors of discovery are then enumerated in order, as kings, priests, and so forth.

31. Dedit vires, 'powers to discover:' cp. v. 10 'viresque facis ad tanta canenda.' Several MSS. give 'Naturaeque dedit vires' (sc. 'Mercurius'), which Jacob prefers.

33. Proxima .. coelo, i.e. by their power they were almost raised to heaven, and so were naturally first prompted to search into its secrets.

35. This line Bentley marks in italics as spurious, 'secat gentes' being inapplicable (he considers) to a river. Allowing that this could be remedied by transposing the following verse, so that 'secat urbes' might be rightfully said of the Euphrates, we should still have the further anomaly of 'inundare in,' a construction not found elsewhere: compare however 3. 634 'Nilusque tumescit in arva.'

36. Mundus, of the sun returning above the eastern horizon: as again, 3. 591 'Qua redit in terras mundus.' The word is commonly used by Manilius for the sun: perhaps too by Gratius, in Cyn. 78 (295) 'clementia mundi.'

Nigras..urbes, i.e. of the Aethiopians.

Officio vinxere deum; quibus ipsa potentis
Numinis accendit castam praesentia mentem,
Inque deum deus ipse tulit patuitque ministris.
Hi tantum movere decus, primique per artem
Sideribus videre vagis pendentia fata.
Singula nam proprio signarunt tempora casu,
Longa per assiduas complexi saecula curas:
Nascenti quae cuique dies, quae vita fuisset,
In quas fortunae leges quaeque hora valeret,
Quantaque quam parvi facerent discrimina motus.
Postquam omnis coeli species, redeuntibus astris,
Descripta in proprias sedes, et reddita certis
Fatorum ordinibus sua cuique potentia formae;
Per varios usus artem experientia fecit,
Exemplo monstrante viam; speculataque longe

39. Vinxere deum, 'by faithful service attached the deity to them,' i. e. put him under an obligation to manifest himself. 'Vincire officio, non magicis taeniis' is Jacob's explanation of the word in his Glossary. Some early editions have 'junxere.'

41. Inque deum. The 'in' is separated by tmesis from 'tulit' = 'deum iis intulit,' a powerful mode of expressing the self-revelation of the divinity to his priests. Compare Virgil's description of the Sibyl, Ae. 6. 78 'magnum si pectore possit Excussisse deum.'

42. Hi, i. e. kings and priests.

Movere, 'begun:' so Virg. Ae. 7. 45 'Majus opus moveo.' There is an old reading 'novere.' The two words are commonly interchanged: see the difficult passage in Grat. Cyn. 45 (255), and note.

Per artem: cp. Virg. G. 1. 122 'primusque per artem Movit agros,' and Lucr. 5. 10.

43. Vagis, emphatic epithet, 'on the courses of the stars.'

44. Proprio .. casu, as in 3. 32 'Temporaque et varios casus.' He describes the method ('artem' v. 42) by which astrology was discovered. The priests noted each change of season, regulated by the stars, and the particular circumstances and events which accompanied it; then when observations had been made over a sufficiently long period ('longa saecula'), they predicted the one from the other. Scaliger conjectures 'propria .. causa' without reason. Stoeber aptly compares Cic. de Div. 2. 42.

46. Nascenti, Bentley's correction of 'Nascendi' (MSS.), which he denies can be joined, consistently with Latin usage, to 'dies' in the sense of 'dies natalis.' Jacob and Weber retain the latter.

50. Descripta in sedes. 'Praecepta' (MSS.) might mean by itself 'anticipated,' 'first grasped,' or (less suitably) 'taught:' but the 'in proprias sedes' following makes Bentley's conjecture, given in the text, highly probable. Cp. 4. 588 'Quatuor in partes coeli describitur orbis:' Ib. 737 'Et certis descripta nitent rationibus astra.' At the same time, it must be acknowledged that peculiar usages of prepositions (especially 'in' and 'sub') are among the characteristics of Manilius' style.

51. Fatorum, i. e. through the fixed recurrence of events that followed it, each appearance presented by the heavens ('forma' = 'species coeli' v. 49) had its special influence assigned to it. Cp. v. 254.

52, 53. Usus .. viam. Compare Virgil's use of these words in the parallel line, G. 2. 22 'Sunt alii quos ipse via sibi reperit usus:' so Lucr. 5. 1449 'Usus et impigrae simul experientia mentis,' etc.

Experientia denotes the general process, as 'usus' the several details and instances.

53. Speculataque longe, 'with far-reaching glance.'

Deprendit tacitis dominantia legibus astra,
Et totum alterna mundum ratione moveri,
Fatorumque vices certis discurrere signis.
Nam rudis ante illos nullo discrimine vita
In speciem conversa operum ratione carebat,
Et stupefacta novo pendebat lumine mundi:
Tum velut amissis maerens, tum laeta renatis
Sideribus, variosque dies incertaque noctis
Tempora nec similes umbras, jam sole regresso,
Jam propiore, suis poterat discernere causis.
Necdum etiam doctas sollertia fecerat artes,
Terraque sub rudibus cessabat vasta colonis.
Tumque in desertis habitabat montibus aurum,
Immotusque novos pontus subduxerat orbes.

54. Dominantia .. astra, sc. 'moveri,' 'the sovereign stars move by silent laws,' as 3. 119 'Atque, utcunque regunt dominantia sidera, parent.'

55. Totum Jacob takes as = τὸ πᾶν, as in v. 168: in ignorance of this the 'mundi' of one good MS. has (he thinks) been altered into 'mundum.'

Alterna .. ratione: so 2. 63 'Totumque alterno consensu vivere mundum Et rationis agi motu.' Stoeber explains 'alterna ratione,' sc. 'naturae, quae Deus Manilio, et astrorum in eundem finem mutuo conspirante;' it might also refer to the correspondence between the order of things below and the movements of the stars above. Perhaps, after all, Scaliger's conjecture 'aeterna,' which Jacob adopts in his text, is best suited to this passage; these two words are again interchanged, 3. 55 'Staretque alterno religatus foedere mundus,' which Bentley alters into 'aeterno.'

56. Discurrere. Most editions accept this happy conjecture of Scaliger's in place of 'discernere' (MSS.); Jacob however defends 'discernere,' which he joins with 'deprendit,' i. e. experience learnt to discover the laws ('leges,' 'rationem,' 'signa') by which the universe ('totum') was controlled. But is 'deprendit discernere' a legitimate expression, and may not 'discernere' have arisen from some confusion with 'discrimine' in the following line, or with the same word in v. 63?

57. Ante illos, i. e. the Chaldaean and Aegyptian priests.

Nullo discrimine, i. e. with no power of distinguishing causes and effects.

Vita, abstract for concrete, 'qui tum vivebant:' cp. Tibull. 2. 1, 37 'his vita magistris Desuevit,' etc.

58. In speciem, opp. to 'ratione,' 'intent on the appearance, they missed the cause or plan of Nature's works.' Compare the similar description in Lucr. 5. 1181 foll.

60. Amissis. Manilius seems to refer to Lucr. 5. 970–977.

62. Nec similes. The 'nec' here seems to be inseparable from 'similes' = 'et dissimiles.' Hence the difficulty of the common reading 'poterat' in the next line, the sense of the passage demanding 'non poterat discernere;' but a negative may be perhaps supplied from the subject of 'poterat,' viz. 'rudis vita nullo discrimine,' or (as Jacob) from 'pendebat' v. 59 = 'nescibat.' If 'nec' be joined with 'poterat,' ('neque' being omitted with the earlier clauses, as in Virg. Ae. 1. 544.) 'similes' must mean that the shadows were like, but produced by a different cause. Bentley's correction, 'impar discernere,' is too violent to be admitted.

64. Sollertia, i. e. in the practical arts they were as backward as in speculation.

65. Rudibus, 'untaught,' because they knew no better.

Vasta, in its original sense = 'desolate,' 'uncultivated,' to be taken closely with 'cessabat,' 'Earth lay idle and waste.'

67. Immotus: old texts have 'ignotus.' 'And ocean, unstirred by oars, had kept distant, or from view, new worlds'—dis-

Nec vitam pelago, nec ventis credere vota
Audebant; se quisque satis novisse putabant.
Sed cum longa dies acuit mortalia corda,
Et labor ingenium miseris dedit, et sua quemque
Advigilare sibi jussit fortuna premendo:
Seducta in varias certarunt pectora curas,
Et quodcumque sagax tentando reperit usus,
In commune bonum commentum laeta dederunt.
Tunc et lingua suas accepit barbara leges,
Et fera diversis exercita frugibus arva,
Et vagus in caecum penetravit navita pontum,
Fecit et ignotis iter in commercia terris.
Tum belli pacisque artes commenta vetustas;
Semper enim ex aliis alia proseminat usus.
Ne vulgata canam: linguas didicere volucrum,

covered since. Cp. Sen. Med. 379 'Tethysque novos detegat orbes.' See a similar sense of 'subductus' in v. 391.

68. Vota, i. e. hopes and plans.

69. So runs this line in all the older MSS., not, as in some editions, 'sed quisque satis se nosse' or 'novisse' (Jacob). Cp. Sen. Hippol. 529 'Nondum secabant credulae pontum rates; Sua quisque norat maria.'

70. Acuit .. corda. Manilius throughout this passage had evidently in his mind the parallel description in Virg. G. 1. 121 foll. 'Pater ipse colendi Haud facilem esse viam voluit, primusque per artem Movit agros, curis acuens mortalia corda,' etc.

72. Advigilare sibi: so Tibull. 2. 5, 93 'advigilare nepoti,' 'look out for himself.'

Fortuna premendo, 'the pinch of each man's fortune.' Manilius, like Lucretius, is partial to this use of the gerund: see vv. 74, 86, 167, 170, etc.

75. Bonum (MSS.). Bentley, for no particular reason, substitutes 'novum.' Cp. Lucr. 5. 955 (which passage Manilius may have had in his mind) 'Nec commune bonum poterant spectare,' and (for the sense) Virg. G. 1. 127 'in medium quaerebant.'

Commentum, 'contrivance,' 'invention:' a sense of the word derived from the similar use of 'comminisci,' and used below, v. 80.

Laeta, not adverbial, but refers to 'pectora' v. 73.

77. Et fera. This is the reading of most MSS., and is certainly not improved upon by Stoeber's recommendation (adopted by Weber) of the 'fora' of one MS., still less by his explanation, 'Lingua accepit leges et fora, quae cum juris dicundi, tum sermonis exercendi causa constituta.' 'Fera arva' is the 'terra vasta' of v. 65, and answers to the 'caecus pontus' of the following line, and the 'lingua barbara' of the preceding one.

79. Iter in commercia, 'opened for unknown lands a highway for trade with each other.' Bentley quotes Ov. Ars Am. 2. 332 'In tabulas multis haec via fecit iter.' All the MSS., except one, give 'itiner commercia,' but Bentley condemns the former word as 'nimis vetustum pro auctoris saeculo.' There may be much truth, on the other hand, in Wernsdorf's remark on another passage, 'Plurima antiquata verba sequioris aetatis scriptores revocare solent.' Here however Bentley's reading seems on the whole preferable.

Terris, the dative, but not = 'ad terras,' as many have taken it.

81. Alia is more likely to have been the original reading, afterwards altered into 'alias' and 'alios' for the sake of the metre, than vice versa. The abstract form of the expression is preferable, and the last syllable is lengthened both by the caesura and the double consonant.

Proseminat = 'propagates,' a rare word, occurring once in Cicero, De Or. 3. 16.

Prodidit, infestus totis cum finibus omnis
Incubuit pontus, timuit navifraga tellus.
Proposita est merces, vesano dedere ponto
Andromedan, teneros ut bellua manderet artus.
Hic Hymenaeus erat: solataque publica damna
Privatis lacrimis ornatur victima poenae,
Induiturque sinus non haec ad vota paratos,
Virginis et vivae rapitur sine funere funus.
Ac simul infesti ventum est ad litora ponti,
Mollia per duras panduntur brachia cautes;
Adstrinxere pedes scopulis, injectaque vincla,
Et cruce virginea moritura puella pependit.
Servatur tamen in poena cultusque pudorque:
Supplicia ipsa decent: nivea cervice reclinis
Molliter, ipsa suae custos est ipsa figurae.

5. 3, 84. Cp. Ov. Ars Am. 2. 383 (of Procne) 'Altera dira parens.'

Culpa parentum, Ovid's 'maternae pendere linguae .. poenas,' i.e. the mother's boast of her daughter's beauty having offended the Nereids, who induced Poseidon to flood the land, and send a sea-monster into it.

5. Navifraga, Jacob's reading in his edition, is the best emendation of the untenable 'naufragia' of all the MSS., the 'i' having got displaced. 'Naufragia' never has its ante-penultimate long, Manilius himself using it as short in 4. 126. Scaliger reads 'quum naufraga;' Bentley's change, as usual, is more violent, 'Maurusia.' The earth caused so many wrecks that it became terrified.

6. Proposita est, i.e. by the oracle, as in Ov. l.c. 'poenas immitis jusserat.'

Merces here = 'poena,' with which it is more usually contrasted.

8, 9. Hic Hymenaeus erat: (cp. Lucr. 1. 90 of Iphigenia), i.e. 'the only wedding pomp she was to know was this procession to her death.' Cp. Soph. Antig. 813 *οὔθ' ὑμεναίων ἐγκληρον .. ἀλλ' Ἀχέροντι νυμφεύσω.* Manilius has in his mind Virg. Ae. 4. 127.

Solataque. Little or nothing can be made of the MSS, which give 'solaque in p. d. Pro natis (Primatis) lachrymans o. v. poena.' The reading in the text is in the main the fruit of Bentley's ingenuity: 'Consoling her country's ills by self-sacrificing grief she submits to be decked.' Jacob reads, 'Hic Hymenaeus erat; solari publica damna Privatis; lacrimans o. v. p.'

9. Victima poenae, 'a prey to the monster,' 'poena' being used as below, v. 54 'Adnantemque tibi poenam.'

10. Non haec ad vota, 'flowing robes prepared for hopes and projects other than these,' i.e. for marriage and not for death.

11. Sine funere funus. This verse is characterised by an antithesis and alliteration as congenial to Manilius as to Ovid: cp. 4. 11 'Et summum census pretium est effundere censum.' Catullus has a somewhat similar expression, 62 (64). 83 'Funera Cecropiam nec funera portarentur.' Funus, the funeral, and not a hymeneal procession.

15. Virginea: to mark the unnaturalness of the punishment to a Roman mind —a maiden on the cross (of rock)!

16. Cultus, a happy conjecture of Bentley's for the 'vultus' of the MSS.: 'Quomodo vultus servatur qui lacrimis opplebatur?' He quotes Ov. M. 13. 478 (of Polyxena) 'Tum quoque cura fuit partes velare tegendas, Cum caderet, castique decus servare pudoris.'

17. Reclinis, a word first found in Ovid; common in authors after him.

18. Est ipsa, in all the MSS.: 'sola' is only a conjecture, or else an interpretation of 'ipsa' which has crept into the text. Jacob's conjecture is insipid: 'Molliter, (ipsa suae custos est palla figurae).' The repetition of the pronoun is like Juv. 8. 147, 148.

Defluxere sinus humeris, fugitque lacertos
Vestis, et effusi scapulis lusere capilli.
Te circum Alcyones pennis planxere volantes,
Fleveruntque tuos miserando carmine casus,
Et tibi contextas umbram fecere per alas.
Ad tua sustinuit fluctus spectacula pontus,
Assuetasque sibi desiit perfundere ripas.
Extulit et liquido Nereis ab aequore vultum,
Et casus miserata tuos roravit et undas.
Ipsa levi flatu refovens pendentia membra
Aura per extremas resonavit flebile rupes.
Tandem Gorgonei victorem Persea monstri
Felix illa dies redeuntem ad litora duxit.
Isque, ubi pendentem vidit de rupe puellam,
Diriguit, facies quem non stupefecerat hostis:
Vixque manu spolium tenuit; victorque Medusae
Victus in Andromeda est. Jam cautibus invidet ipsis,
Felicesque vocat, teneant quae membra, catenas.
Et postquam poenae causam cognovit ab ipsa,
Destinat in thalamos per bellum vadere ponti,
Altera si Gorgo veniat, non territus ire.
Concitat aerios cursus, flentesque parentes

20. Scapulis lusere, a very happy restoration by Bentley of the true text for 'scapulis haesere' (MSS.), and 'scopulis haesere,' as in the early editions. 'Her hair streaming from her shoulders wantoned with the wind.' Cp. Ov. M. 4. 673 'nisi quod levis aura capillos Moverat et trepido manabant lumina fletu, Marmoreum esset opus.' Bentley quotes a similar use of 'ludere' in Virg. Ae. 11. 497 'luduntque jubae per colla, per armos.'

24. Tua .. spectacula, 'to get a sight of thee,' or 'at the sight which thou didst afford:' the poetical equivalent of 'ad te spectandum.'

Sustinuit, 'kept them aloft,' not letting them subside.

25. Desiit is scanned of course as a dissyllable.

Ripas. Some MSS. have 'rupes,' which Jacob adopts. On 'ripas' for 'litora' see note on Ov. M. 1. 41.

27. Roravit et undas. The construction is 'casus miserata (est) et roravit undas (lacrimis).' Jacob suggests 'in undas.'

33. Facies. This is Bentley's emendation of 'facie' (MSS.). He takes it with 'hostis' (the genitive), i. e. Medusa's face, that turned all beside into stone. Weber also joins 'facie' with 'stupefecerat.' Does not however 'Diriguit facie' better correspond with 'manu tenuit' in the next line?

36. Victus in Andromeda, i. e. 'in the person of,' or, 'in the case of,' a favourite sense of the preposition in the Latin poets. Compare the phrases 'ardere in—laborare in—aliqua:' and such usages as 'talis in hoste,' 'vesanus in vite,' etc. See Madvig Lat. Gr. 230 § 1. Here it is almost equivalent to 'ab.' See another instance, 4. 45 'Et Cimbrum in Mario .. victum.'

37. Ipsa. On the recurrence of 'ipsa' after 'ipsis' v. 35, see note on 1. 13.

38. Thalamos .. ponti: cp. Soph. O. T. 195 *ἐς μέγαν θάλαμον Ἀμφιτρίτας*: so Stat. Achill. 1. 27 'undosis turba comitante sororum Prosiluit thalamis.' There is also a notion here of his own bridal-bed.

Promissu vitae recreat, pactusque maritum
Ad litus remeat. Gravidus jam surgere pontus
Coeperat, et longo fugiebant agmine fluctus
Impellentis onus monstri: caput eminet undas
Scindentis, pelagusque movet; circumsonat aequor
Dentibus, inque ipso rapidum mare navigat ore.
Hinc vasti turgent immensis torquibus orbes,
Tergaque consumunt pelagus; sonat undique Syrtis,
Atque ipsi metuunt montes scopulique ruentem.
Infelix virgo, quamvis sub vindice tanto,
Quae tua tum fuerat facies? quam fugit in auras
Spiritus? ut toto caruerunt sanguine membra?
Cum tua fata cavis e rupibus ipsa videres,
Adnantemque tibi poenam, pelagusque ferentem,
Quantula praeda maris! quassis hic subvolat alis
Perseus, et coelo pendens jaculatur in hostem,
Gorgoneo tinctum defigens sanguine ferrum.
Illa subit contra versamque a gurgite frontem
Erigit, et tortis innitens orbibus alte

41. Promissu. This substantive, it seems, is not found elsewhere in any good Latin author. The MSS. give 'promissum.'

Pactusque maritum, 'pledging himself to wed her,' the technical signification of 'pacisci;' cp. Ov. M. 4. 703. Old editions have 'pactusque Hymenaeum.'

45. Scindentis, pelagusque movet (MSS.). Bentley would read 'scandentis pelagusque vomit.' There is much to be said for the latter conjecture, as 'movet' is unquestionably weak after 'fugiebant fluctus,' and as 'movit' appears in one MS., a transposition of letters may easily have occurred. Cp. Ov. M. 15. 514 'Naribus et patulo partem maris evomit ore.' 'Scandentis' however is hardly established by his criticism upon the common reading, 'si enim eminet, quomodo aquas scindit'? Jacob reads 'Frendentis, pelagusque vomit.'

46. Navigat, of the sea 'flowing' in his yawning jaws: a peculiar sense of the verb. The image is rather an extravagant one.

48. Consumunt pelagus, as we say 'to take up room,' 'covers the surface of the sea,' a rare sense of the verb, as applied to space. See Burmann on Val. Fl. 1. 832. Ovid l. c. has 'possidet aequor.'

Syrtis: the scene of Andromeda's exposure is generally laid in Mauritania. The MSS. give 'fortis,' whence Voss conjectured 'Phorcys,' i. q. 'the sea,' which Jacob adopts in his text.

50. Sub vindice, as in 4. 928 'Augusto crescit sub principe coelum.'

53. Ipsa, fem. sing. = 'face to face.'

54. Poenam: see on v. 9.

55. Quantula .. alis, 'how small a prey for an ocean's jaws.' There is much doubt about the words that follow. The MSS. give 'quantis' and 'quartis,' for which Jacob happily conjectures 'quassis hic subvolat alis.' 'Hic' (adverb) seems required by the sense of the passage, with which the common reading ('sed pennis subvolat alte') seems hardly to agree.

Subvolat, 'flies upward' from the shore: see v. 42.

56. Jaculatur must mean here 'darts himself weapon in hand against the foe:' cp. v. 61. There is no need of altering it with Bentley into 'sic fertur.'

58. Illa, sc. 'poena' = 'bellua' v. 53.

Versamque .. frontem: Bentley's correction of 'versaque asurgit a fonte' (MSS.).

59. Tortis innitens, 'resting on its wreathed coils.' Cp. v. 47 'immensis tor-

Emicat, ac toto sublimis corpore fertur.
Sed quantum illa subit semet jaculata profundo,
In tantum revolat, laxumque per aethera ludit
Perseus, et ceti subeuntis verberat ora.
Nec cedit tamen illa viro, sed saevit in auras
Morsibus, et vani crepitant sine vulnere dentes;
Efflat et in coelum pelagus, mergitque volantem
Sanguineis undis, pontumque extollit in astra.
Spectabat pugnam pugnandi causa puella;
Jamque oblita sui, metuit pro vindice tali
Suspirans, animoque magis quam corpore pendet.
Tandem confossis subsedit bellua membris
Plena maris, summasque iterum remeavit ad undas,
Et magnum vasto contexit corpore pontum,
Tum quoque terribilis, nec virginis ore videnda.
Perfundit liquido Perseus in marmore corpus,
Major et ex undis ad cautes provolat altas,
Solvitque haerentem vinclis de rupe puellam,
Desponsam pugna, nupturam dote mariti.
Hic dedit Andromedae coelum, stellisque sacravit,
Mercedem tanti belli, quo concidit ipsa
Gorgone non levius monstrum, pelagusque levavit.

quibus orbes.' Dryden, Alexander's Feast (of the dragon), 'Sublime on radiant spires he rode.'

61. Semet jaculata. The MSS. give 'semper jaculata,' the meaning of which would hardly be clear: for this Gronovius conjectured 'semet j.' = 'darting itself forth from the deep.' Bentley suggests 'seque ejaculata profundo est,' comparing Ov. M. 6. 259 'Expulit hanc sanguis, seque ejaculatus in altum Emicat.' Jacob reads 'spumam ejaculata.'

62. In. Bentley suggests 'Is,' arbitrarily pronouncing the following line to be an interpolation inserted for the purpose of making a nominative to 'revolat.'

63. Ceti: so 1. 431 'cetus.' The masculine form stands somewhat awkwardly here between the 'illa subit' of v. 61, and 'cedit illa' on the next line. Plautus also uses the masculine singular: but usually the noun is found only in the plural.

67. Extollit in astra seems to repeat too closely the 'efflat et in coelum pelagus' of the preceding line. Jacob reads, from one MS., 'exstillat.'

70. Animo .. pendet. A play on words quite in the style of Ovid.

72. Remeavit. The older MSS. have 'summasque iterum renavit,' which seems to make this correction by Bentley necessary: otherwise 'renavit' may be considered to suit the sense best, the dead carcase 'floating up again' to the surface.

76. Major: cp. Stat. Theb. 7. 700 'inde viro majoraque membra diesque Laetior.'

78. Desponsam pugna reminds us of Aeschylus' *δορίγαμβρον*, Agam. 686.

Nupturam dote mariti, 'to be made a bride by the gift of her lord,' i.e. the life, which Perseus had bestowed on her, instead of her bringing him a dowry: a somewhat forced expression.

80, 81. Concidit .. levavit, 'in which the monster fell, and (by its fall) relieved the ocean.' 'Concidit' is Bentley's reading from one MS. for the 'condidit' of the rest, which could never be taken with 'monstrum' in the sense of 'despatching' on the analogy of 'condere bellum,' as Stoeber and others imagined.

PHAEDRUS.

LIFE OF PHAEDRUS.

OBSCURITY seems to be the lot of fable-writers. We know as little of Phaedrus as of his Greek model Aesop, or of his Latin successor Avianus, the latter of whom first mentions him in his Dedication to Theodosius: 'Phaedrus etiam partem aliquam quinque in libellos resolvit.' Martial's 'improbi jocos Phaedri' (3. 20) is held by many critics not to refer to the fabulist. From the poet's own testimony (Prologue B. 3. v. 17), he appears to have been a native of Macedonia or Thrace, and to have come as a slave to Rome. Since he is styled 'Augusti Libertus' in the title of his work, it may be concluded that the Emperor, in acknowledgment of his genius, bestowed upon him his freedom. He wrote probably in the reigns of Tiberius, Caligula, and Claudius, as most of the historical allusions occurring in his works fall within that period of time. Ill-concealed ridicule of the minister of Tiberius exposed Phaedrus to some persecution from Sejanus; while his own vanity and sensitiveness received perpetual shocks from those who were envious of his fame, or contemptuous of the subject, language, and style of his poetry. Books 3, 4, and 5 were severally addressed to his patrons, Eutychus, Particulo, and Philetus, the two first supposed to have been freedmen of Claudius, and persons of some influence at court, whose aid the querulous or distressed fabulist appears to have invoked with more importunity than success. The date of his death is unknown.

Phaedrus is the only poet of whom we have any remains between the age of Augustus and that of Nero; and he may be called less a poet than a prose author. Still he may fairly claim the credit of having introduced to his countrymen from Greece a new though humble style of so-called poetry, the versification of fables, probably the only order of composition that would have been tolerated in the suspicious reign of Tiberius. His one excellence is as a teller of

anecdotes (sometimes original and relating to his own times) in the plain, concise, unvarnished diction of the 'sermo familiaris:' for to compare his style and language with that of Terence, as some critics have done, is to place him on a level very much higher than he deserves. His learning seems to have been confined within the narrowest limits, Ennius and Virgil, beside Aesop, being the only authors referred to in the Fables. His unidiomatic constructions, his provincial, vulgar, and prosaic expressions, his fondness for abstract terms, and his infrequent use of conjunctions and particles, constitute marked symptoms of the progressive decline of Roman poetry. His versification is mechanically correct, and the Iambics of Phaedrus are unquestionably better adapted to their subject than the Elegiacs of Avianus; but even his Senarii are often dull, spiritless, and monotonous. In fact, so little do these fables in spirit, language, or metre bear the certain stamp of the Augustan or even Claudian age, that they have been supposed by one critic to have been the creation of mediaeval ingenuity, while Du Méril suggests that Phaedrus wrote, as might have been expected, originally in Greek, and that what we now possess under his name consists of mere translations from the Greek original, executed by various authors and at various times. For a high estimate of the style and genius of Phaedrus, compare the remarks of Hallam, Lit. Europe, vol. 3, p. 465.

The earliest MS. of the Fables of Phaedrus belongs to the tenth century.

LIV.

PHAEDRUS.

Lib. III. Prologus.

This Introduction to the third Book of his Fables contains the poet's dedication of it to a friend of the name of Eutychus, just as in the Prologue to B. 4 we find him inscribing that to Particulo, and B. 5 to Philetus: see 5. 10, 10. Eutychus appears to have been a man of high station, employed perhaps as a minister or secretary in the imperial court. Phaedrus assures him that a life of business and money-making is unfavourable to the cultivation of poetry in general, and to the appreciation of his own works in particular. The patron, like the poet, must give up all distractions, if he is ever to become a sound judge of poetry. Phaedrus next describes the origin of fables, and shews how he had improved on the productions of Aesop, though not without bringing trouble on himself from Sejanus by some of his additions. He clears himself from any charge of malignant insinuations, on the ground that human life and manners, not particular individuals, formed the scope of his raillery. His task was a difficult one: but what Aesop and Anacharsis succeeded in, he might hope, for the honour of his country, and with the benefits derived from the literature of Greece, to undertake with some prospect of deserved fame. He concludes by asking Eutychus to give a judgment of the work marked by his characteristic sincerity. The metre is the Comic Iambic Trimeter, (a somewhat free form of the Iambic Trimeter Acatalectic,) which allows an Iambus, Tribrach, Spondee, Dactyl, or Anapaest in every place except the last, this being always filled by an Iambus.

Phaedri libellos legere si desideras,
Vaces oportet, Eutyche, a negotiis,
Ut liber animus sentiat vim carminis.
Verum, inquis, tanti non est ingenium tuum,
Momentum ut horae pereat officii mei. 5

4. Inquis, as in the early editions, is the right reading, not 'inquit' (MSS.). It is the supposed objection of Eutychus.

Ingenium here = 'the product of your genius,' your work.

5. Momentum . . horae form almost

Non ergo causa est manibus id tangi tuis,
Quod occupatis auribus non convenit.
Fortasse dices: Aliquae venient feriae,
Quae me soluto pectore ad studium vocent.
Legesne, quaeso, potius viles naenias,
Impendas curam quam rei domesticae,
Reddas amicis tempora, uxori vaces,
Animum relaxes, otium des corpori,
Ut assuetam fortius praestes vicem?
Mutandum tibi propositum est et vitae genus,
Intrare si Musarum limen cogitas.
Ego, quem Pierio mater enixa est jugo,
In quo tonanti sancta Mnemosyne Jovi,
Fecunda novies, artium peperit chorum;
Quamvis in ipsa pene sim natus schola,
Curamque habendi penitus corde eraserim,
Et laude invicta vitam in hanc incubuerim,

one word = 'the brief space of an hour' rather than 'the smallest part of an hour:' 'that even one short hour due to my business should be wasted on it.'

Officii, found in the best MSS.: altered by Heinsius unnecessarily into 'officiis.'

10. Naenias, 'nursery rhymes,' as we might say: cp. 4. 2, 3 'Sed diligenter intuere has naenias.' He adopts the term of reproach, which Eutychus may be supposed to apply to the Fables. Cp. Hor. Ep. 1. 1, 63 'puerorum Naenia.'

14. Assuetam. Phaedrus is partial to these open forms, which are found in the best Augustan poets. See 1. 11, 5 'insüeta,' 1. 31, 3 'milüum,' and 3. 4, 2 'relicüas.' One edition has 'ut ad süetam fortius perstes vicem,' but this is only a conjecture, formed from the 'prestes' of one MS.; moreover 'perstare' is usually constructed with 'in' and the ablative, not 'ad' with the accusative.

Vicem, 'your usual business;' strictly, service rendered for another, or, alternately with another: cp. Tac. Ann. 4. 8: Ov. Ars Am. 3. 666.

17. Pierio .. jugo. Phaedrus represents himself as being born in the classic region of Pieria in Macedonia, originally occupied by a Thracian people, (cp. v. 56 'Threissa cum gens numeret auctores suos,') and celebrated as the birthplace of Orpheus and the Muses. The argument here is: If I, with all my devotion to the Muses, with whose home my birthplace associates me, scarce am reckoned among poets, what is to become of him (v. 24) who thinks of nothing but money-making?

18. Mnemosyne. Cp. Hesiod. Theog. 52 **Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο, Τὰς ἐν Πιερίῃ Κρονίδῃ τέκε πατρὶ μιγεῖσα Μνημοσύνη.**

19. Fecunda novies: the nine Muses were born all at once. The MSS. give 'facunda.'

Artium is used here, in a peculiar way, for the Muses themselves. Heinsius conjectured 'artificem.'

20. In ipsa .. schola, 'the very seat of learning itself.' 'Schola' appears for the first time here in poetry. Weber and other texts have the words transposed, reading, much less harmoniously, 'natus sim pene schola,' though of course 'pene' might lawfully be lengthened before the double consonant.

21. Habendi, sc. 'possessions,' 'money,' = Greek **πλεονεξία**, used as in Hor. Ep. 1. 7, 85 'amore senescit habendi.'

Eraserim, also imitated from Hor. Od. 3. 24, 51 'Eradenda cupidinis Pravi sunt elementa.'

22. Invicta .. incubuerim, i.e. with desire for praise unsubdued by any lower passion for wealth or ease. Orelli and Dressler adopt 'invicta' against 'invita' (as in the best MSS.), which last hardly suits the passage, and seems to have sprung

Fastidiose tamen in coetum recipior.
Quid credis illi accidere, qui magnas opes
Exaggerare quaerit omni vigilia,
Docto labori dulce praeponens lucrum?
Sed jam, quodcumque fuerit, (ut dixit Sinon,
Ad regem cum Dardaniae perductus foret)
Librum exarabo tertium Aesopi stilo,
Honori et meritis dedicans illum tuis.
Quem si leges, laetabor; sin autem minus,
Habebunt certe, quo se oblectent posteri.
Nunc, fabularum cur sit inventum genus,
Brevi docebo. Servitus obnoxia,
Quia, quae volebat, non audebat dicere,
Affectus proprios in fabellas transtulit,
Calumniamque fictis elusit jocis.

from a confusion with the word that follows it. 'Multa,' 'nuda,' and 'inventa' are other conjectures. Some read 'in hanc vitam incubuverim,' but there seems no authority for the latter form, 'tribuerit' being the undisputed reading in 18, 2.

23. Fastidiose, 'grudgingly,' in reference to the disparagements of the poet's enemies, often complained of: see v. 60, and Prologue B. 4. Compare also the Epilogue B. 2. 10 foll.

Coetum, 'the choir of the Muses:' 'I am grudged a place among the poets of my day.'

25. Exaggerare .. vigilia. Both of these words are common to Phaedrus with Cicero in the peculiar sense in which they are used here: cp. Off. 1. 26, 92; Phil. 7. 7, 19.

26. Docto labori. So Epilogue B. 2. 15 'Sin autem doctus illis occurrit labor.' A carefully studied and musical line.

27. Quodcunque fuerit, 'whatever may be the result,' i. e. whether poetical taste and reputation may be won in the midst of business, as you may suppose, or only by entire self-surrender to the Muses, as I believe, or, more probably, whether you are disposed to read me or not. It can hardly signify, 'whatever this book may turn out to be.' The quotation from Virgil (Ae. 2. 77 'Cuncta equidem tibi rex, fuerit quodcunque, fatebor') of so common a phrase seems to be a very needless parade of small learning. In the Epilogue (v. 34) to this book Phaedrus quotes from Ennius to better purpose.

29. Exarabo, 'write a third book with Aesop's pen,' i. e. in his style, a common usage of the verb in Cicero's letters.

30. Honori et meritis: 'Ex veteri formula quae in inscriptionibus frequens' (Gudius).

33. Fabularum .. genus, 'the style of fables,' i. e. the kind of literature styled fables. Cp. 'Aesopi genus' Prologue B. 2, v. 1, and 4. 7, 2 'jocorum genus.' So too Prologue B. 4. 13 'Usus vetusto genere, sed rebus novis.' Dressler thinks that the following passage, vv. 33–50, together with the Epilogue to this Book, was written after the poet's imprisonment, here ascribed to the agency of Sejanus, and was inserted at the time of dedicating this portion of his work to Eutychus, the rest of it having been written before his accusation.

34. Servitus obnoxia, 'a dependent slave,' Aesop; his masters are said to have been two Samians, Xanthus and Iadmon. This use of abstract for concrete terms is a well-known peculiarity of Phaedrus. See note on 2. 5, 22: cp. Milton, P. L. 12. 132. 'Obnoxia,' as in Ov. M. 5. 235 'Submissaeque manus faciesque obnoxia mansit.'

36. Affectus proprios, 'cast his private feelings into the form of fables.'

37. The MSS. here presented the hopeless reading, 'fiet scelus it locis,' out of which Pithou, the earliest editor of Phaedrus, made the ingenious restoration of the text.

Illius porro ego semita feci viam,
Et cogitavi plura, quam reliquerat,
In calamitatem deligens quaedam meam.
Quodsi accusator alius Sejano foret,
Si testis alius, judex alius denique,
Dignum faterer esse me tantis malis,
Nec his dolorem delenirem remediis.
Suspicione si quis errabit sua,
Et rapiet ad se, quod erit commune omnium,
Stulte nudabit animi conscientiam.
Huic excusatum me velim nihilominus:
Neque enim notare singulos mens est mihi,
Verum ipsam vitam et mores hominum ostendere.
Rem me professum dicet fors aliquis gravem.
Si Phryx Aesopus potuit, si Anacharsis Scytha
Aeternam famam condere ingenio suo:

Calumniam . . elusit: so Cicero has 'calumniam non effugiet,' = 'avoid an action for libel or intrigue,' Cluent. 59. 163.

Jocis, the word usually applied by the poet to his fables. See 4. 7, 2 'Et hoc jocorum legere fastidis genus.' Cp. 4. 2, 1, and Prologue B. 2. 5.

38. Semita . . viam, 'out of his path I made a road,' i.e. by enlarging on his plan. The distinction between 'semita' and 'via' is well marked by Martial 7. 61, 4 'Et, modo quae fuerat semita, facta via est.' Burmann prefers the less harsh form of the line, 'Ego porro illius semitam f. v.' Bentley suggests 'pro' for 'porro,' others 'post.' The word was written probably p̄o in the MS.

39. Cogitavi, i.q. 'excogitavi,' 'invented.' Cp. Prologue B. 4. 11 'fabulis Quas Aesopias, non Aesopi, nomino, Paucas ostendit ille, ego plures dissero.'

41. Alius Sejano, like Horace's 'alius Lysippo,' Ep. 2. 1, 240, 'any one else but Sejanus.' Phaedrus had evidently been accused of ridiculing the minister of Tiberius, (see on 1. 2,) and was probably still in prison, as these lines seem to imply, but now that Sejanus was dead he could speak freely of his persecutor, while he was urging Eutychus to exert himself for his liberation.

42. Judex is obviously the right word after 'accusator' and 'testis.' 'Index' however has been suggested from a comparison with Tac. Ann. 4. 28 'Structas principi insidias . . index idem et testis dicebat:' see however Ib. c. 59 (of Sejanus) 'Adsimulabatque judicis partes adversus Germanici stirpem, subditis qui accusatorum nomina sustinerent,' where all the MSS. have 'judicis,' not (as later editions) 'indicis.'

45. Suspicione. One or two editors read 'suspectione,' seemingly from ignorance of the first 'i' in 'suspicio' being always long.

46. Rapiet, i.e. 'wrest' out of it an application to himself.

Erit, future by attraction, or = 'what will be found to be common to all.'

48. Huic, not Sejanus, but the mistaken individual of v. 45, whose suspiciousness has only caused him to reveal the secret faults or crimes of his heart. Phaedrus says he did not mean even to produce this effect.

49. Notare, 'mark out for censure:' while 'ostendere' is simply 'to portray as they are.'

50. Ipsam vitam, i.e. life in the abstract, not individual lives and characters. Cp. Prologue B. 1. 4. So Martial 8. 3, 20 'Agnoscat mores vita legatque suos.'

52, 53. Si Phryx, i.e. if Aesop, though a Phrygian, if Anacharsis, though a Scythian, could yet by their genius build themselves a deathless fame, etc. There is much confusion here in the MSS., to which Bentley supposes he conforms more closely by the conjecture 'Phrygibus si Aesopus potuit si Anacharsis Scythis,' i.e.

Ego, litteratae qui sum propior Graeciae,
Cur somno inerti deseram patriae decus?
Threissa cum gens numeret auctores suos,
Linoque Apollo sit parens, Musa Orpheo,
Qui saxa cantu movit, et domuit feras,
Hebrique tenuit impetus dulci mora.
Ergo hinc abesto, Livor, ne frustra gemas,
Quoniam mihi sollemnis debetur gloria.
Induxi te ad legendum: sincerum mihi
Candore noto reddas judicium peto.

LV.

LIB. I. 2.

THE well-known fable contained in this extract is not only an excellent sample of the poet's narrative style, clear, forcible, terse, and straightforward, but it is also interesting as one of those which probably afforded matter of accusation against Phaedrus. For while the alleged application of the original fable by Aesop to the Athenians under Pisistratus involves many difficulties, the parallelism of the cases being hard to establish, its truth and significance is enhanced tenfold if it be regarded as pointing to Tiberius, at one time sunk in debauchery and indolence at Capreae, at another displaying the greatest energy and ferocity at Rome: (see Tac. Ann. 4. 67 'Quanto intentus olim publicas ad curas, tanto occultos in luxus et malum otium resolutus.' Cp. Ib. 6. 1 with 6. 38)—the King Log, in fact, at Capreae, the King Stork at Rome.

'if they could build for the Phrygians and Scythians,' etc., corresponding with 'patriae decus' of v. 55; Orelli, however, and Dressler read as in the text.

54. Litteratae, opp. to barbarous Thrace and Scythia. In Plautus and Terence this word is generally applied to a 'branded slave;' Cicero and subsequent writers however often use it in the sense of 'learned,' 'elegant.' Cp. Epilogue B. 2. 8 'Quod si labori faverit Latium meo, Plures habebit, quos opponat Graeciae.'

56. Threissa. Phaedrus claims to be a Thracian: see on 'Pierio jugo' v. 17.

Auctores suos, = 'native poets of her own.'

57. Cp. Virg. E. 4. 55–57, a passage probably in the poet's mind.

58. Et domuit. Bentley suggests 'edomuit,' to avoid 'et' preceding 'que:' but the usage is not so rare as to justify the alteration; it is found in Cicero.

59. Hebrique, having been carelessly written 'Herebique' in an early MS., some editors give 'Erebique,' referring it to Eurydice's recovery, a sense which obviously the words do not admit of.

61. Sollemnis, 'usual,' i.e. for which there is a precedent in such Thracian authors as Linus and Orpheus. Bentley would read 'perennis,' to match the 'aeternam famam' of v. 53.

ATHENAE cum florerent aequis legibus,
Procax libertas civitatem miscuit,
Frenumque solvit pristinum licentia.
Hic conspiratis factionum partibus
Arcem tyrannus occupat Pisistratus.
Cum tristem servitutem flerent Attici,
(Non quia crudelis ille, sed quoniam grave
Omne insuetis onus,) et coepissent queri:
Aesopus talem tum fabellam rettulit.
Ranae, vagantes liberis paludibus,
Clamore magno regem petiere a Jove,
Qui dissolutos mores vi compesceret.
Pater deorum risit, atque illis dedit
Parvum tigillum, missum quod subito vadi
Motu sonoque terruit pavidum genus.
Hoc mersum limo cum jaceret diutius,
Forte una tacite profert e stagno caput,
Et explorato rege cunctas evocat.
Illae, timore posito, certatim adnatant,

1. Aequis legibus, the Greek *ἰσονομία*, a democracy under which laws are equally and impartially administered to all.

2. Procax, i. e. 'liberty, growing wanton, threw the state into confusion.' 'Procax' is formed from an old verb 'procare' = 'poscere,' meaning originally 'importunate,' 'forward,' 'greedy:' compare 'petulans,' 'petulcus,' 'petax.'

3. Licentia, best taken as the nominative, and not the ablative.

4. Hic conspiratis. 'Hic' (not 'hinc') MSS.; 'conspirati,' used like 'conjurati,' first apparently by Phaedrus, afterwards as a substantive = 'conspirators,' often by Suetonius.

Factionum: see Hdt. 1. 59.

5. Tyrannus, = 'as,' or 'in the character of, tyrant.'

6. Attici, often used as a substantive by Phaedrus for 'the Athenians,' (see Epilogue B. 2. 1; 4. 5, 32,) but not by any other Augustan author.

7, 8. Grave .. onus, 'because to those unused to it every restraint is irksome.' The reading 'Omnino insuetis' probably arose from the first syllable of 'insuetis' being written twice, or from ignorance of 'insuetis' being scanned as a quadrisyllable. See note on Prologue B. 3. 14.

9. Rettulit, as in Prologue B. 1. 1 'reperit;' 4. 23, 21 'rettudi.' The form 'retuli,' with the first syllable short, is very rare in good authors.

10. Liberis, as typifying the free life of a democracy.

11. Clamore = 'cum clamore.' The poets sometimes add, sometimes omit the preposition. See Munro on Lucr. 1. 275.

14, 15. Vadi. So all the MSS. and best editions; it is taken with 'motu:' 'the splash and disturbance of the pool, into which it had suddenly been dropped, frightened the timid creatures.' Weber has 'vadis.'

Pavidum genus: like 'inerme genus' 1. 31, 6, 'lepidum genus' 5. 7, 13.

16. Hoc mersum limo. This is found in all the best MSS., and is retained by Orelli and Dressler. Bentley corrects, 'Immersae limo quum jacerent diutius.' If this fable is intended to have any reference to Tiberius, the reading in the text (apart from MS. authority) is obviously preferable; the 'tigillum mersum limo' representing the emperor, 'mersus voluptatum sordibus,' as it were.

Diutius must be scanned as a trisyllable: so also 'diu' and 'diutinus' are contracted in Plautus and Terence. The comparative means, longer than would have been expected from anything alive.

Lignumque supra turba petulans insilit:
Quod cum inquinassent omni contumelia,
Alium rogantes regem misere ad Jovem;
Inutilis quoniam esset, qui fuerat datus.
Tum misit illis hydrum, qui dente aspero
Corripere coepit singulas: frustra necem
Fugitant inertes: vocem praecludit metus.
Furtim igitur dant Mercurio mandata ad Jovem,
Afflictis ut succurrat. Tum contra deus:
Quia noluistis vestrum ferre, inquit, bonum,
Malum perferte. Vos quoque, o cives, ait,
Hoc sustinete, majus ne veniat, malum.

LVI.

LIB. II. 5.

THIS extract contains, not a fable, but (what was probably more to the poet's taste) an anecdote, a 'vera fabella' as he terms it, illustrative of one of the social nuisances of his time. The general idleness of imperial Rome created a number of busybodies, flatterers, and Paul Prys, who were always meddling with other persons' concerns, or inflicting on them their company, not always with interested motives, but simply to attract notice and favour, or to employ their time. See Martial 2. 7; 4. 79; Seneca De Tranquill. An. c. 12.

20. Lignum, i. e. treating it only as a log of wood.

Turba petulans, descriptive of the people during the retirement of Tiberius, as 'pavidum genus' paints them when he roused himself.

23. Esset. The subjunctive marks the alleged ground of the request.

Fuerat, the indicative, expressing the simple fact, = ὁ πρὶν δοθείς. Cp. Tac. Ann. 6. 38 'Ipsi (Caesari) fluxam senio mentem et continuo abscessu velut exilium objectando.'

24. Hydrum, 'a water-snake.'

25. Corripere .. singulas, as descriptive of Tiberius' behaviour, may be illustrated by Tac. Ann. 6. 38 'Non enim Tiberium .. tempus, preces, satias mitigabant quin incerta vel abolita pro gravissimis et recentibus puniret.' Some refer the 'hydrus' to Caligula, but it is doubtful whether Phaedrus lived into his reign.

Singulas = 'one after the other.'

27. Furtim, i. e. lest the snake should devour them, if he knew what they were doing: or, compared with v. 11, to shew how humbled they were, not demanding a king loudly in person, but through Mercury, as the messenger or intercessor between gods and men.

Mandata governs the following 'ut.'

29, 30. Bonum .. Malum might be taken as masculine, understanding 'regem;' but it suits better with the following lines to take it as neuter, = 'when you were well off and ill off.'

Ait, sc. 'Aesopus.'

Est ardelionum quaedam Romae natio,
Trepide concursans, occupata in otio,
Gratis anhelans, multa agendo nihil agens,
Sibi molesta et aliis odiosissima:
Hanc emendare, si tamen possum, volo
Vera fabella: pretium est operae attendere.
Caesar Tiberius cum, petens Neapolim,
In Misenensem villam venisset suam,
Quae monte summo posita Luculli manu,
Prospectat Siculum, et respicit Tuscum mare:
Ex alticinctis unus atriensibus,
Cui tunica ab humeris linteo Pelusio
Erat destricta, cirris dependentibus,
Perambulante laeta domino viridia,

1. Ardelionum, not 'ardalionum' as in most MSS., seems to be the right form of the word. It is conjecturally derived from 'ardeo.'

Natio, in a contemptuous sense, as we use the word 'tribe:' so used by Plautus and Cicero.

2. Trepide concursans. Cp. Sen. De Tranquill. An. c. 12 'Circumcidenda concursatio, qualis est magnae parti hominum domos et theatra et fora pererrantium. Alienis se negotiis offerunt, semper aliquid agentibus similes.'

3. Gratis, (sometimes used in its full form, 'gratiis') 'for nothing.' Lucr. 3. 947 uses it as nearly = 'grate.'

5. Emendare, according to the poet's didactic purpose, spoken of in the Prologue to this Book, 'Nec aliud quidquam per fabellas quaeritur, Quam corrigatur error ut mortalium,' vv. 2, 3.

Si tamen, 'if at least I can.' The phrase softens a seemingly boastful statement, as in Ov. Tr. 3. 14, 24 'Nunc incorrectum populi pervenit in ora, In populi quidquam si tamen ore meum est.' Is it to be explained by an ellipse, 'Volo (dixero) tamen, si possum'? see on Martial 10. 24, 6.

8. Misenensem: cp. Tac. Ann. 6. 50 'Mutatisque saepius locis tandem apud promontorium Miseni consedit in villa, cui L. Lucullus quondam dominus.'

10. Siculum . . mare must here mean the lower part of the Tyrrhenian sea, where it washes the shores of Sicily. Usually it denotes the sea which is on the east side of the island.

Respicit. Dressler adopts this conjecture of Heinsius in place of the 'prospicit' of the best MS. Bentley suggests 'despicit.' The poet describes the villa by its front and back view.

11. Alticinctis . . atriensibus, 'one of the stewards girt up for work.' 'Alticinctus,' a word coined by Phaedrus from the 'puer alte cinctus' of Hor. S. 2. 8, 10.

12, 13. Cui . . dependentibus, 'whose tunic had been drawn off his shoulders and tied with a girdle of Pelusian linen, while his ringlets dangled over them.' This is a difficult passage, which may be taken in more ways than one. The version above gives the words their natural sense, and represents the attendant turning down his tunic below the shoulders, in order to sprinkle the water with more zeal, or to prevent splashing it.

Linteo Pelusio, the belt by which he fastens it above the loins; so Suet. Cal. 26 'Et coenanti modo . . ad pedes stare, succinctos linteo, passus est.'

Destricta Weber explains by 'laevigata,' for which there seems to be no authority.

Cirris is usually taken of the 'fringes' of the tunic, or of the belt, but there seems to be no other passage of any classical author where the word bears this sense. Compare moreover the 'jactans officio comam' of v. 16. Slaves sometimes were permitted to wear their hair unshorn (see Martial 12. 18, 25), and this man was probably one of the superior domestics, engaged in what was not his business.

14. Domino. Cp. Suet. Tib. 27

Alveolo coepit ligneo conspergere
Humum aestuantem, jactans officio comam:
Sed deridetur. Inde notis flexibus
Praecurrit alium in xystum, sedans pulverem.
Agnoscit hominem Caesar, remque intelligit.
Id ut putavit esse nescio quid boni:
Heus! inquit dominus. Ille enimvero assilit,
Donationis alacer certae gaudio.
Tum sic jocata est tanta majestas ducis:
Non multum egisti, et opera nequidquam perit;
Multo majoris alapae mecum veneunt.

'Dominus appellatus a quodam denunciavit, ne se amplius contumeliae causa nominaret.'

Viridia here = 'viridaria' or 'viridiaria,' which last the best MSS. read. Unless 'laeta,' a somewhat unmeaning epithet, could have crept into the text from some confused repetition of the last syllable of 'perambulante,' 'viridiaria' would make a seven-foot line. 'Viridia' however is used as a substantive by Seneca, Vitruvius, and others.

16. Jactans officio comam, 'tossing his head (lit. 'the curls on his head,' see v. 13) about in the ardour of his work.' This can be the only meaning of the words in the text, which form the nearest approach to the MS. 'jactans officium come.' Numerous conjectures have been made, Bentley suggesting 'leve' for 'come,' Bothe 'comes,' while Weber adopts the emendation of Rigaltius, 'come officium jactitans' = 'jactans officii sui elegantiam mundĭtiamque,' as he explains it.

19. Remque intelligit, i.e. recognised the fellow and the meaning of his act.

20. Id, this notice which Tiberius seemed to take of the service: 'the steward thinking that recognition meant some good.' Some read 'is.'

21. Ille enimvero, as often in the comedians and Cicero. 'Well, he of course springs toward his master, brisk with the joyous prospect of a present sure to follow.'

22. Alacer certae: one editor suggested 'alapae certe,' i.e. of manumission at least. But the common reading makes good sense; and the 'certe' of the MSS. is explained by the fact of the vowel being throughout almost always written for the diphthong.

23. Majestas ducis = 'magnus dux.' See on Prologue B. 3. 34 'servitus obnoxia.' Cp. 1. 13, 12 'Corvi stupor ingemuit;' 1. 5, 11 'Improbitas (leonis) praedam abstulit;' 4. 6, 12 'Periclitatur magnitudo principum,' and many others.

24. Perit = 'periit,' as in 4. 21, 27. See note on Sen. Troad. 23, and Munro's remarks on Lachmann's note to Lucr. 3. 1042.

25. Multo majoris, 'the stroke of freedom fetches a much higher price with me,' alluding to the well-known ceremony of manumission, the master laying his hand, or (more usually) the 'vindicta,' or rod, upon the slave to be freed. Tiberius means that for such a paltry service the slave is not going to get his freedom from him.

Mecum, = 'apud me,' 'chez moi,' as though it were, 'not bought so cheap at my shop.'

LVII.

LIB. IV. 5.

WE have here an anecdote of a different kind, the interest of which, as is often the case, does not lie in the somewhat feeble moral, but in the enigma, propounded by the will of the old man in the story, and the lively, vigorous, and picturesque style in which the attempts at its solution are described. It is evidently a creation of the poet's own, Aesop's name being introduced only 'auctoritatis gratia,' on the principle laid down in the Prologue to B. 5.

PLUS esse in uno saepe, quam in turba, boni,
Narratione posteris tradam brevi.
Quidam decedens tres reliquit filias;
Unam formosam et oculis venantem viros:
At alteram lanificam et frugi rusticam:
Devotam vino tertiam et turpissimam.
Harum autem matrem fecit heredem senex,
Sub conditione, totam ut fortunam tribus
Aequaliter distribuat, sed tali modo,
Ne data possideant aut fruantur; tum, simul
Habere res desierint, quas acceperint,
Centena matri conferant sestertia.

2. Brevi, scarcely an apt epithet for one of the poet's longest narratives, but not to be changed, as Gudius suggests, into 'gravi.' Next to the poet's passion for fame, reputation for brevity seems to be his great ambition. See Prologue B. 2. 12; Epilogues B. 3. 8, and B. 4. 7.

4. Venantem, an imitation of Plaut. Mil. Glor. 4. 1, 44 'Viden tu illam oculis venaturam facere atque aucupium auribus.' Cp. Ov. Med. Fac. 27 'quos venetur amores.'

5. Lanificam: the highest credit, as was thought, to a Roman lady. Compare the well-known epitaph, 'Domi mansit, lanam fecit.' Rigaltius quotes from Lucilius: 'sororem Lanificam dici siccam atque abstemiam ubi audit.'

Rusticam, better taken as a substantive (='a country girl of country tastes,' as below, v. 35: cp. Ov. M. 5. 583), with which 'lanificam' and 'frugi,' as adjectives, agree. Else, if it be regarded as an adjective = 'modest,' 'retiring,' then the 'et' which Burmann reads would seem necessary before it, of which however the MSS. give no trace.

6. Devotam, used like the far commoner participle 'deditus' v. 43. Cp. Suet. Cal. 30 'Equestrem ordinem, ut scenae arenaeque devotum, assidue proscidit.'

Turpissimam, 'very ugly,' v. 41 'Deformis.'

10. Tum, either 'moreover,' or with 'conferant,' answering to 'simul.'

12. Centena, i. e. 'each should give a hundred.' There is no need of adopting Heinsius' insertion of 'ut' after 'matri.' It is naturally understood from the 'ne'='ut non' of v. 10.

Athenas rumor implet. Mater sedula
Juris peritos consulit; nemo expedit,
Quo pacto non possideant, quod fuerit datum,
Fructumve capiant: deinde, quae tulerint nihil,
Quanam ratione conferant pecuniam.
Postquam consumpta est temporis longi mora,
Nec testamenti potuit sensus colligi,
Fidem advocavit, jure neglecto, parens.
Seponit moechae vestem, mundum muliebrem,
Lavationem argenteam, eunuchos, glabros;
Lanificae agellos, pecora, villam, operarios,
Boves, jumenta, et instrumentum rusticum:
Potrici plenam antiquis apothecam cadis,
Domum politam, et delicatos hortulos.
Sic destinata dare cum vellet singulis,
Et approbaret populus, qui illas noverat,
Aesopus media subito in turba constitit:
O si maneret condito sensus patri,
Quam graviter ferret, quod voluntatem suam

15. Fuerit, not (as in Weber) 'fuerat,' is evidently required, both as suiting with 'tulerint' in the next line, and as = 'which was supposed to have been given.' Cp. v. 45.

19. Sensus, 'the purport of the will.' One MS. has 'census,' i. e. the disposition of the property according to the will. The two words are often confused. See on Manil. 1. 12.

20. Advocavit, a judicial term: 'She called in to her aid her own good faith, giving up the law,' i. e. either, 'any hope of assistance from the lawyers' ('jus' = 'jurisconsulti,' as 'servitus' = 'servus' Prologue B. 3. 34), or, better, 'passing over the legal conditions laid down in the will;' the mother resolved to distribute the fortune equally; the technical restrictions she purposed to omit, as being unable to understand them.

21. Mundum muliebrem, 'a lady's toilet,' a phrase explained by Livy 34. 7 'Munditiae et ornatus et cultus haec foeminarum insignia sunt; his gaudent et gloriantur; hunc mundum muliebrem appellarunt majores nostri.' This is an Iambic line which equally admits of being scanned as an Hexameter, though of course the penultima of 'muliebrem' here is short, to make the final Iambus.

22. Glabros, 'beardless slaves;' a word used by Catull. 59 (61). 135. Cp. Juv. 6. 366.

24. Boves and jumenta are often contrasted: 'jumenta' ('juvimenta') in this case means 'horses for draught,' 'teams.'

Instrumentum rusticum, 'farm-implements.' 'Instrumentum' is commonly used, especially by Cicero, in the singular, like 'apparatus,' with which it is sometimes joined.

25. Potrix is not found in any other classical author, but Terence has 'compotrix' And. 1. 4, 5. In the later poets these feminine nouns become very common.

27. Sic, to be taken with 'destinata' = 'seposita' v. 21: 'the goods thus set apart or assigned she proposed to distribute to each.'

Destinata seems to have been a technical term for the intentions of a will.

30. O si, not a wish, as often, but expressing the common doubt as to the consciousness of the departed. Compare the phrases: 'Si quis manium sensus,' 'Nigras si quid sapis inter arenas,' 'Si sentire datur post fata quietis,' and such like.

Interpretari non potuissent Attici!
Rogatus deinde solvit errorem omnium.
Domum et ornamenta, cum venustis hortulis,
Et vina vetera date lanificae rusticae:
Vestem, uniones, pedisequos et cetera
Illi adsignate, vitam quae luxu trahit:
Agros, vites, et pecora cum pastoribus
Donate moechae: nulla poterit perpeti,
Ut moribus quid teneat alienum suis.
Deformis cultum vendet, ut vinum paret;
Agros abjiciet moecha, ut ornatum paret;
At illa gaudens pecore, et lanae dedita,
Quacumque summa tradet luxuriae domum.
Sic nulla possidebit, quod fuerit datum,
Et dictam matri conferent pecuniam
Ex pretio rerum, quas vendiderint singulae.
Ita, quod multorum fugit imprudentiam,
Unius hominis repperit sollertia.

32. Attici, emphatic, 'so clever a people as the Athenians.'

37. Adsignate, 'apportion,' here used in a sense akin to its original one, viz. the allotment to individuals of portions out of the public land.

Luxu in its narrower sense of 'excess in drinking.' Cp. Tac. Hist. 2. 71 (of Vitellius) 'luxu et saginae mancipatus emptusque.'

38. Agros, vites, perhaps the simplest correction of 'agros utiles' (MSS.). Some prefer however 'villas' for 'vites' (see v. 23); but the poet purposely varies the terms of the description.

39. Perpeti, followed by 'ut,' is a somewhat uncommon construction. Terence uses it with 'ne' in Eun. 2. 1, 12 'perpeti ne redeam interea.' 'Ne datis fruantur' was one of the conditions: see v. 10.

42. Abjiciet, or (as in the older MSS. here) 'abiciet' = 'throw away,' i. e. sell at any loss: so Plaut. Most. 3. 3, 3 'Nunquam edepol me scio Vidisse usquam abjectas aedes.' In the MSS. both this and the preceding line end with 'paret,' for which various attempts have been made to substitute 'petat,' 'gerat,' 'impetret,' 'comparet,' etc. Bentley proposes 'vinum bibat' in the line before.

44. Tradet, 'will hand over to another.'

Luxuriae domum, peculiar genitive, ='the establishment that ministered to excess.' Burmann compares Cic. Verr. 5. 37 'Ubi iste per eos dies .. castra luxuriae collocarat.'

LVIII.

LIB. V. 7.

ANOTHER anecdote of his own times is here told with much humour by Phaedrus, illustrating to what lengths self-conceit may carry a man. It is not improbable that the satire in it is levelled at Sejanus' claiming the authority and homage due to the absent emperor.

UBI vanus animus, aura captus frivola,
Adripuit insolentem sibi fiduciam,
Facile ad derisum stulta levitas ducitur.
Princeps tibicen notior paullo fuit,
Operam Bathyllo solitus in scena dare.
Is forte ludis (non satis memini quibus)
Dum pegma rapitur, concidit casu gravi
Nec opinans, et sinistram fregit tibiam,

1. Aura captus, 'caught by a light breeze of popularity,' i. e. deluded, as the flute-player was, by the favour in which he fancied himself held. For a similar use of 'aura' without 'popularis' see Livy 6. 11 'jam aura, non consilio, ferri.'

Frivola, 'worthless,' having no substance or seriousness in it. Cp. 3. 6, 8 'frivolam insolentiam.'

2. Adripuit, a true correction of 'abripuit' (MSS.). The word is purposely used here to express the eagerness with which a vain man seizes everything that ministers to self-confidence; the milder and more usual verb would have been 'sumere.'

Sibi is to be taken of course with 'adripuit,' not with 'fiduciam,' which would require the genitive, not the dative.

3. Ad derisum .. ducitur (answering to 'captus aura' v. 1) = 'is easily drawn into ridicule,' i. e. ends in being laughed at.

4. Princeps, the name of the flute-player, on which the joke turns. Like 'Rex,' 'Regulus,' 'Tyrannus,' it seems not to have been an uncommon name at this time, being found on monuments: and Suet., de Illust. Gramm. c. 4, mentions a grammarian named 'Princeps,' whom as a youth he had listened to.

Notior paullo, 'pretty well known,' a sort of litotes: cp. Ter. Eun. 2. 3, 23 'si qua est habitior paullo, pugilem esse aiunt.'

5. Solitus, to be taken closely with 'notior,' 'known through his being used to accompany Bathyllus,' i. e. to play for him, v. 15. Bathyllus was the famous ballet-dancer, freedman and favourite of Maecenas, or, if he had died before this, one of his pupils, all of whom retained their master's name according to Salmasius, quoted by Ruperti on Juv. 6. 63 'Chironomon Ledam molli saltante Bathyllo:' cp. Persius 5. 123.

7. Pegma, MSS. 'pecma,' the machine with which players were suddenly raised aloft: so Juv. 4. 122 'Et pegma et pueros inde ad velaria raptos.' Cp. Suet. Claud. 34, from which it appears that this portion of the stage-machinery was liable to disarrangement.

8, 9. Nec opinans, or (as Bentley reads) 'nec opinus,' is generally accepted as the reading here. The older MSS. give 'Nec opia sed,' which Gudius paradoxically defends, imagining a word 'opium' or 'opĭum,' Gk. ὀπεῖον, = 'a flute with

Duas cum dextras maluisset perdere.
Inter manus sublatus, et multum gemens
Domum refertur. Aliquot menses transeunt,
Ad sanitatem dum venit curatio.
Ut spectatorum mos est, et lepidum genus,
Desiderari coepit, cujus flatibus
Solebat excitari saltantis vigor.
Erat facturus ludos quidam nobilis,
Et incipiebat ingredi Princeps. Eum
Adducit pretio, precibus, ut tantummodo
Ipso ludorum ostenderet sese die.
Qui simul advenit, rumor de tibicine
Fremit in theatro: quidam affirmant mortuum,
Quidam in conspectum proditurum sine mora.
Aulaeo misso, devolutis tonitribus,
Di sunt locuti more translaticio.

many stops,' or *ὀπαί*; but nothing can be more direct or intelligible than the ancient emendation given in the text.

8. Tibiam. There is a double pun here: (1) 'tibia,' meaning both 'a flute' and 'a shin-bone,' which last Princeps broke in his fall: (2) 'tibiae dextrae,' a technical term in Roman music, distinguished, as 'the treble pipes, held in the right hand,' from 'tibiae sinistrae' or 'bass pipes, played by the left hand.' See the Inscription to the 'Andria' of Terence. The 'sinistra tibia' was the more important of the two, the 'dextrae tibiae' being only used to commence the piece of music. Hence the somewhat obscure joke in the text, the poet applying to the 'tibia' or 'shin-bone' what was true of the 'tibia' or 'flute.'

13. Et lepidum genus, 'a class of people as they are who like amusement,' the construction being 'et (ut spectatores sunt) l. g.,' as 'genus' could hardly be taken coordinately with 'mos;' or did Phaedrus write 'en' for 'et'? To take it of 'the amusing art of the flute-player' with 'desiderari coepit' is very forced. On 'genus' in this sense, cp. 1. 2, 15 and note.

16. Nearly the same line occurs 5, 4 'Facturus ludos quidam dives nobiles.' Bentley proposes here too to read 'nobiles.'

17, 18. The text is in great confusion here. The MSS. give 'Et incipiebat Princeps abduci reum Ingredi a se reducit pretio pretibus ut Tantummodo ipso ludorum ostenderet sese die,' which evidently is corrupt. The restoration given above is found in one of the oldest editions. Dressler (in the Teubner edition) reads 'Et incipiebat Princeps a duce ingredi. Reductum pressit precibus ut tantummodo' etc.

Eum refers to the 'nobilis.'

Pretio, precibus, a common phrase, used in Ter. Eun. 5. 8, 25: cp. Hor. Ep. 2. 2, 173.

23. Aulaeo misso, 'the curtain being lowered,' i. e. the play begun; 'mittere (more usually 'premere') aulaeum' is opposed to 'tollere aulaeum' at the end of the piece; see Virg. G. 3. 25.

Tonitribus, the imitated thunders by which the introduction of the gods was announced. Rigaltius quotes from Festus: 'Claudiana tonitria appellabantur, quia Claudius Pulcer instituit, ut ludis post scenam conjectus lapidum ita fieret ut veri tonitrus similitudinem imitaretur.'

Devolutis, caused by the stones rolling down an incline, not 'ceased to roll.'

24. Di, 'the gods made their speeches in the usual style:' a satirical allusion to the bad plays, which tried to remedy their lame plots and insipid poetry by sensational effects. Cp. Hor. A. P. 191 'Nec deus intersit' etc.

Translaticio, a legal term used by Cicero; lit. 'handed down,' 'customary.'

Tum chorus ignotum modo reducto canticum
Insonuit, cujus haec fuit sententia:
Laetare, incolumis Roma, salvo Principe.
In plausus consurrectum est. Jactat basia
Tibicen; gratulari fautores putat.
Equester ordo stultum errorem intelligit,
Magnoque risu canticum repeti jubet.
Iteratur illud. Homo meus se in pulpito
Totum prosternit: plaudit illudens eques;
Rogare populus hunc coronam existimat.
Ut vero cuneis notuit res omnibus,
Princeps, ligato crure nivea fascia,
Niveisque tunicis, niveis etiam calceis,
Superbiens honore divinae domus,
Ab universis capite est protrusus foras.

25. Ignotum, meaning that 'a strange tune' was applied to the words, 'Laetare incolumis' etc., and hence he did not at once recognise that it was the Roman 'God save the King.' Burmann prefers the conjecture 'notum.'

Modo reducto, i. e. 'Princeps having only just been led once more into the theatre:' a generally accepted correction of 'more ducto' (MSS.), 'modo' being often written short, 'mō,' especially when pronounced and scanned as a monosyllable. Bentley however would read 'more docto.' These words should be taken either with 'ignotum,' expressing the reason why the long-absent flute-player did not recognise the tune, or else with 'insonuit.'

26. Insonuit, a conjecture adopted by Orelli and Dressler for the MS. 'Imposuit,' which could hardly mean 'took him in,' 'deceived him,' here. It is possible (see Suet. Calig. c. 6) that the 'canticum' in question may have expressed the congratulations of the people on the emperor's escape from the designs of Sejanus.

28. Jactat basia: cp. Juv. 4. 118 'Blandaque devexae jactaret basia rhedae.' Heinsius proposed 'jactant,' (of the people,) taking 'tibicen' with 'putat.'

32. Homo meus, 'this blockhead of mine,' of whom I am speaking, as we use 'my friend' under like circumstances: cp. Catull. 17. 21 'Talis iste meus stupor nil videt, nihil audit.'

36. Nivea fascia. The 'fasciae crurales' became a regular part of Roman dress, when the change of the 'toga' for the 'pallium' left the legs exposed. The colour was the noticeable point in the present case, white being that of royalty and high birth.

38. Divinae domus, i. e. the imperial family, called also 'Augusta domus.' The phrase 'in honorem Divinae Domus' is common in inscriptions, sometimes occurring only in the initials H.D.D.

L. ANNAEUS SENECA.

LIFE OF SENECA.

L. ANNAEUS SENECA, the reputed author of the ten Tragedies that bear his name, is better known as a philosopher than a poet. The second son of the orator M. Annaeus Seneca and Helvia his wife, born at Cordova about six years before the Christian era, he was brought as a child to Rome, where he received an elaborate education. Adding to hereditary ability great industry and zeal for knowledge, he first rose to eminence as a pleader, and was appointed Quaestor. After twice suffering banishment under Caligula and Claudius, he returned to Rome through the influence of Agrippina, and was appointed tutor to her son, afterwards the Emperor Nero. Retaining for some time much influence at court, and having amassed enormous wealth, he at length incurred the displeasure and suspicion of Nero, who ordered his death, A.D. 65, the same year in which Seneca's relative, Lucan, perished. His devoted wife, Pompeia Paulina, reluctantly survived him.

While early tradition ascribes these ten Tragedies to the philosopher L. Annaeus Seneca, later criticism sees in them the work of several authors belonging to the same age and school, but differing in taste, ability, and metrical skill. Quintilian, almost a contemporary, cites a line from the Medea, as the work of Seneca, evidently referring to the Philosopher: see Inst. Or. 9. 2 'Aut invidiae gratia, ut Medea apud Senecam "Quas peti terras jubes?"' cp. Ib. 10. 1, where we are told also that poems by L. Seneca were extant in Quintilian's time. That he made occasional translations from Euripides would appear from his 115th Epistle, while his well-known satire, the 'Apocolocyntosis,' proves him to have been no stranger to composition of a dramatic kind. It must, on the other hand, be allowed that there are fewer definite resemblances of thought and expression between these tragedies and the acknowledged works of the philosopher than might have been expected,

though a general affinity of ethical and philosophical ideas, the same propensity to seek glory in suicide, and the same moralizing sententiousness of style, are traceable in both. It is certain, on the whole, that these plays, if not actually from the pen of the philosopher when a youth, belong to his time, and were not improbably composed by members of his family, an 'opus Senecanum,' as Nisard expresses it

In accordance with the spirit of the Neronian age, which was more at home in the lecture-room than on the tragic stage, these plays were written solely for literary recitation. The absence of plot and deficiency of arrangement, the poverty of character and moral interest, the untruthfulness to nature, the scantiness of real, natural dialogue, and other characteristics of these tragedies, wholly unfit them for dramatic exhibition, while the forced exaggeration of feeling, the bombast of sentiment and style, the long-winded and pedantic declamations, the frequent and elaborate descriptions of events and scenes overladen with epithets and details, are adapted to the false taste of the rhetorical schools. In spite however of these and other defects, that mark the growing corruption of Roman poetry, the tragedies of Seneca are not without high merits of their own. The descriptions to be found in them are often very fine: spirited speeches, and striking apophthegms, breathing an exalted morale in the vein of the Stoic philosophy, occur more or less in every play: the style is, for the most part, clear, correct, and epigrammatic, the language pure and easy, while the versification throughout, both in the Iambic and Lyric portions, is singularly accurate and harmonious. The mythological lore, conspicuous in the poetry of Propertius and Ovid, is carried still further in these dramas, all of which, with the exception of the 'Octavia,' derive their subjects from Grecian legend. Niebuhr recognizes in Seneca's affected and sentimental style a resemblance to the school of Rousseau. However this may be, it is incontestable that it has been in France that these tragedies, which were studied in Europe before the masterpieces of Greece were known, have always received the highest appreciation, and have excited no inconsiderable influence upon the national drama.

Of the numerous MSS. of Seneca's tragedies, the oldest, which, it should be remarked, does not contain the 'Octavia,' is assigned to the twelfth century.

LIX.

L. ANNAEUS SENECA.

HERCULES FURENS, 662–760.

THESEUS, as the companion of Hercules in his journey to Hades for the purpose of fetching Cerberus to the upper world, describes to Amphitryon, father of Hercules, one of the characters of the play, the principal scenes and personages of the infernal regions. The metre is Iambic Trimeter Acatalectic.

THES. SPARTANA tellus nobile attollit jugum,
Densis ubi aequor Taenarus silvis premit;
Hic ora solvit Ditis invisi domus,
Hiatque rupes alta, et immenso specu
Ingens vorago faucibus vastis patet,
Latumque pandit omnibus populis iter.
Non caeca tenebris incipit primo via:
Tenuis relictae lucis a tergo nitor
Fulgorque dubius solis afflicti cadit,
Et ludit aciem. Nocte sic mixta solet
Praebere lumen primus aut serus dies.

2. Taenarus. The Latin poets use indiscriminately the four forms 'Taenarus,' 'Taenarum,' 'Taenaron,' and 'Taenara.' Cp. Virg. G. 4. 467, where Orpheus is represented as entering Hades by way of the 'Taenarias fauces, alta ostia Ditis.' So Eur. Herc. Fur. 23 Τὸ λοίσθιον δὲ Ταινάρου δεὰ στόμα Βέβηκ' ἐς Ἅιδου.

4. Immenso specu. Gronovius suggests 'immerso' (abl. absol.). The two ablatives are awkward, though easy to be paralleled from Seneca. 'Specus' is both masculine and neuter in classical authors, while Ennius and the early writers use it as a feminine. Note the monotony in 'immenso,' 'ingens,' 'vastis;' see on v. 28.

6. Omnibus populis: see v. 47, and cp. Ov. M. 4. 441 'Sic omnes animas locus accipit ille, nec ulli Exiguus populo est.'

9. Dubius solis, 'struggling light, as of the sun eclipsed.' Cp. Virgil's use of 'incertus' Ae. 3. 203; 6. 270.

Afflicti, in the sense of the more common 'languidus,' when the sun's light is paled by clouds or eclipse.

10. Ludit aciem, 'the uncertain light ('dubius') deceives the gaze,' i. e. makes the eye fancy it sees what it does not see, as happens in twilight.

Hinc ampla vacuis spatia laxantur locis,
In quae omne mersum pereat humanum genus.
Nec ire labor est: ipsa deducit via.
Ut saepe puppes aestus invitas rapit:
Sic pronus aer urget atque avidum chaos,
Gradumque retro flectere haud unquam sinunt
Umbrae tenaces. Intus immensi sinus
Placido quieta labitur Lethe vado,
Demitque curas; neve remeandi amplius
Pateat facultas, flexibus multis gravem
Involvit amnem; qualis incerta vagus
Maeander unda ludit, et cedit sibi
Instatque, dubius, litus an fontem petat.
Palus inertis foeda Cocyti jacet.
Hic vultur, illic luctifer bubo gemit,
Omenque triste resonat infaustae strigis;
Horrent opaca fronde nigrantes comae,
Taxo imminente; quam tenet segnis Sopor,

12. Hinc, 'from this point,' i. e. the half-lit parts near the opening of the cavern.

13. In quae, to be constructed of course with 'mersum.'

14. Ipsa, i. e. the mere slope of the path, without any effort of walking, makes one descend, like the well-known 'facilis descensus Averni.'

16. Aer, the reading of all the MSS., and making good sense, 'the downward-setting air.' The 'agger' of some later editions would merely repeat the 'deducit via' of v. 14.

Chaos, not in the sense of primaeval confusion, as in Ov. M. 1. 7, but the yawning (χαίνειν) gulf of Tartarus.

17. Gradumque retro. Cp. Virg. Ae. 6. 128 'Sed revocare gradum superasque evadere ad auras Hic opus, hic labor est.'

18. Immensi sinus, to be taken with 'vado' = 'its flood of vast sweep.' Some inferior texts have 'immenso sinu;' see on v. 4.

20. Neve = 'et ne,' a use common in the poets: see e. g. Ov. M. 1. 151 'Neve foret terris securior arduus aether Affectasse ferunt regnum coeleste Gigantas.' Similarly 've' is frequently used = 'que.'

21. Flexibus, best taken with 'involvit.'

Gravem, 'gloomy,' or (better) 'intricate:' cp. Virg. G. 4. 480 'novies Styx interfusa coercet.'

23. Ludit. The best MS. gives both 'ludit' and 'errat,' together with 'incertis.. undis.' ('Scatent διττογραφίαις hae tragoediae' Bothe.) The tautology involved in 'vagus .. errat,' and the unpleasant repetition of the sibilant endings probably caused the poet, or his copyists, to substitute the reading in the text. Cp. Ov. M. 2. 246 'Quique recurvatis ludit Maeandros in undis.'

Cedit sibi, to be taken closely with 'instatque,' like 'se sequiturque fugitque,' 'treads (as it were) on its own heels.'

24. Litus an fontem, i. e. its mouth or source.

25. Cp. Virg. G. 4. 479 'deformis arundo Cocyti tardaque palus inamabilis unda.'

26. Luctifer, 'ill-boding.' Seneca is fond of such compound adjectives, many of which, like this one, appear for the first time in his tragedies; so 'nidificus,' 'superbificus,' 'castificus,' and many others.

28. Opaca .. nigrantes. Such tautologous epithets constituted one of the weaknesses of Seneca's style; see in this one piece, vv. 4, 5 'immenso, ingens, vastis;' v. 19 'placido quieta;' vv. 22, 24 'incerta .. dubius;' 51, 52 'quieto tacente;' v. 83 'laeta felix.'

29. Taxo imminente, i. e. hanging

Famesque maesta tabido rictu jacens;
Pudorque serus conscios vultus tegit;
Metus, Pavorque, Funus, et frendens Dolor,
Aterque Luctus sequitur, et Morbus tremens,
Et cincta ferro Bella; in extremo abdita
Iners Senectus adjuvat baculo gradum.
AMPH. Estne aliqua tellus Cereris aut Bacchi ferax?
THES. Non prata viridi laeta facie germinant;
Nec adulta leni fluctuat Zephyro seges;
Non ulla ramos silva pomiferos habet:
Sterilis profundi vastitas squalet soli,
Et foeda tellus torpet aeterno situ,
Rerumque moestus finis et mundi ultima;
Immotus aer haeret, et pigro sedet
Nox atra mundo; cuncta maerore horrida,
Ipsaque Morte pejor est Mortis locus.
AMPH. Quid? ille, opaca qui regit sceptro loca,
Qua sede positus temperat populos leves?
THES. Est in recessu Tartari obscuro locus,
Quem gravibus umbris spissa caligo adligat.
A fonte discors manat hinc uno latex:
Alter quieto similis (hunc jurant dei),

over Cocytus. Cp. Ov. M. 4. 432 foll., which passage, together with Virg. Ae. 6. 282 foll., was probably in the poet's mind. See too Silius 13. 595 'Dextra vasta comas nemorosaque brachia fundit Taxus Cocyti rigua frondosior unda.'

33. Cp. Oed. 590 foll. 'Luctus evellens comam, Aegreque lassum sustinens Morbus caput, Gravis Senectus sibimet et pendens Metus.' Seneca, like Ovid, is particularly fond of such personifications; here he copies Virg. Ae. 6. 274.

40. Sterilis to be taken with 'vastitas.'

Profundi, either 'abysmal,' and so removed from the sun, or, as in Lucr., simply = 'immensi.'

Squalet expresses the result of the 'sterilis,' 'lies rough,' 'unsightly.' Cp. Virg. G. 1. 507 'squalent abductis arva colonis.'

42. This line comes in somewhat awkwardly here. We must supply some such words as 'illic est' = 'There is the sad end of all things, there the limits of the world.' Perhaps 'que' might be taken as exegetical, and 'finis' be in apposition to 'tellus' v. 41: 'that land lies dull and motionless for ever: for it is the sad end of all, the last remotest corner of the world.' Bothe objects to 'mundi,' as being followed so soon by 'mundo' v. 44: but few will be satisfied with his conjecture, 'et in unda ultima' to be joined with 'immotus aer,' i. e. 'the atmosphere in its last undulation hung motionless.'

46. Loca. The repetition of this word and its paronyms at the end of three out of four consecutive lines is unpleasant, but not uncommon in Seneca.

47. Populos leves, 'shadowy throng.' Hor. Od. 1. 10, 18 'virgaque levem coerces Aurea turbam.'

50. Discors. One MS. has 'dissors' written above. The two words are often confused, as in Ov. M. 8. 133 'Discordemque utero fetum tulit,' where Heinsius and others read 'dissortem.' Here 'discors latex' = 'two differing streams,' as explained in the following lines. Cp. Oed. 322 'se scindit unius sacri Discors favilla.'

51. Dei, as the plural, is used by the

Tacente sacram devehens fluvio Styga:
At hic tumultu rapitur ingenti ferox,
Et saxa fluctu volvit, Acheron invius
Renavigari. Cingitur duplici vado
Adversa Ditis regia, atque ingens domus
Umbrante luco tegitur. Hic vasto specu
Pendent tyranni limina; hoc umbris iter;
Haec porta regni. Campus hanc circa jacet,
In quo superbo digerit vultu sedens
Animas recentes. Dira majestas deo,
Frons torva, fratrum quae tamen speciem gerat
Gentisque tantae: vultus est illi Jovis,
Sed fulminantis. Magna pars regni trucis
Est ipse dominus, cujus adspectum timet,
Quidquid timetur.

AMPH. Verane est fama, Inferis
Tam sera reddi jura, et oblitos sui
Sceleris nocentes debitas poenas dare?
Quis iste veri rector atque aequi arbiter?

THES. Non unus alta sede quaesitor sedens
Judicia trepidis sera sortitur reis.

post-Augustan poets indifferently with 'Di.' In Virgil and Horace the former is never found.

52. Sacram .. Styga. Cp. Hom. Il. 14. 271 Ἄγρει νῦν μοι ὅμοσσον ἀάατον Στυγὸς ὕδωρ.

54. Invius .. renavigari. These constructions of the infinitive with the adjective become very common in the later poets; this particular one seems to be used nowhere else.

55. Duplici vado, i. e. the two rivers just mentioned; 'vadum' is commonly used by Seneca for a river, e. g. of the Danube, Thyest. 376, the Pactolus, Phoen. 604, the Baetis, Med. 728.

56. Adversa, facing the traveller; cp. Virg. Ae. 6. 631 'Moenia conspicio atque adverso fornice portas.'

58. Pendent, i. e. on account of the steep slope of the cavern. Bothe substitutes 'hac' for the 'hoc' of most texts, on the ground that the threshold could hardly be called itself a road; but 'hoc' may be used loosely, like 'hic cursus' Virg. Ae. 1. 534.

Umbris, not = 'ad umbras;' 'by this way pass the shades.'

61. Animas recentes, 'the newly arrived souls.'

62. Fratrum, Jupiter and Neptune.

64. Pars regni. Cp. Prop. 1. 6, 34 'pars eris imperii.'

65, 66. Cujus adspectum timet, 'whose look is dreaded even by those who cause dread themselves,' i. e. the Manes. The Florentine MS. gives 'adspectus,' making an excess of sibilants in the line.

67. Oblitos sui, extending the idea of 'tam sera,' 'actually after they have forgotten the crimes their own hands wrought:' so v. 580 of the play, 'veteres excutiunt reos.' Cp. Virg. Ae. 6. 568.

70, 71. Quaesitor, as in Virg. Ae. 6. 432 'Quaesitor Minos urnam movet.' The poet has before him the image of a Roman law court. The emphasis here is on 'non unus' = not one 'quaesitor,' but three.

Judicia .. sortitur is the technical phrase for the choosing of the jury by lot, which was the business of the 'quaesitor:' here however it is used, as Gronovius remarks, loosely = 'holds a tardy trial for anxious criminals.'

Aditur illo Gnossius Minos foro;
Rhadamanthus illo; Thetidis hoc audit socer.
Quod quisque fecit, patitur: auctorem scelus
Repetit, suoque premitur exemplo nocens.
Vidi cruentos carcere includi duces,
Et impotentis terga plebeia manu
Scindi tyranni. Quisquis est placide potens,
Dominusque vitae servat innocuas manus,
Et incruentum mitis imperium gerit,
Animaeque parcit: longa permensus diu
Felicis aevi spatia, vel coelum petit,
Vel laeta felix nemoris Elysii loca,
Judex futurus. Sanguine humano abstine,
Quicunque regnas: scelera taxantur modo
Majore vestra.

AMPH. Certus inclusos tenet
Locus nocentes? utque fert fama, impios
Supplicia vinclis saeva perpetuis domant?

THES. Rapitur volucri tortus Ixion rota;
Cervice saxum grande Sisyphia sedet;
In amne medio faucibus siccis senex
Sectatur undas: adluit mentum latex;

72. Aditur. The passive present is rare in the poets, but the verb is commonly used for appearing before a judge in Cicero. 'Auditor' is a mere conjecture, suggested by the 'audit' in the next verse.

73. Thetidis..socer, Aeacus, father of Achilles.

Hoc, the ablative, 'hears cases in the third' (court).

Audit, as often, used absolutely of a judge sitting to try prisoners.

75. Exemplo, i. e. on the principle of exact retaliation, each guilty one has to writhe under the suffering he contrived for others, according to the law illustrated in the following lines.

79. Dominus vitae, as distinguished from the 'impotens' or *ἀκρατὴς* of v. 77, or, according to the use of the same phrase in Sen. Ep. 4 ('Ita dico: quisquis vitam suam contempsit, tuae dominus est'), = 'though the lord of other men's lives.'

80. Gerit; this alteration of 'regit' (MSS.) by a mere transposition of letters, as suggested by Bothe, has much to recommend it.

81. Animaeque parcit, 'spares human life,' as in Troad. 408 (of Death) 'noxia corpori Nec parcens animae.' Others would read 'animo,' i. e. 'restrains his mind and temper.' MS. authority however is in favour of 'animae.'

Longa .. diu, a redundancy common enough in Seneca.

82. Coelum petit, apotheosis, as in Hor. Od. 1. 2, 45 'in coelum redeas:' cp. Ov. M. 15. 870 'Accedat coelo.'

84. Judex futurus. It was a common belief that good rulers on earth became after death judges in the shades. So in Herc. Oet. 1558 the Chorus addresses Hercules: 'Non tamen viles eris inter umbras: Aeaconque inter geminosque Cretas Facta discernes.'

85. Taxantur, a favourite word of Seneca, used again, Thyest. v. 92, and very often in the philosopher's epistles, indicating a common authorship. 'Your crimes (ye kings) are rated on a higher scale' (than those of ordinary men).

92. Adluit is evidently the right reading here, though most editions have 'abluit,'

Fidemque cum jam saepe decepto dedit,
Perit unda in ore; poma destituunt famem;
Praebet volucri Tityos aeternas dapes;
Urnasque frustra Danaïdes plenas gerunt;
Errant furentes impiae Cadmeïdes;
Terretque mensas avida Phineas avis.

LX.

THYESTES, 344–403.

A CHORUS of old men, citizens of Mycenae, witnesses of the strife between the brothers Atreus and Thyestes, (which for the present is hushed through a pretended reconciliation,) moralize on the characteristics of true kingship. In the spirit of Stoic teaching (cp. Hor. S. 1. 3, 132 foll.; Ep. 1. 1, 106) they pronounce the true king to be the man of sound mind, undisturbed by ambition, or desire of wealth, or fear of death; and end by wishing for themselves an obscure and untroubled life. The metre is Choriambic Dimeter Acatalectic, or Glyconian, throughout, not, as we have it in Horace and Catullus, combined with variations of this system.

REGEM non faciunt opes,
Non vestis Tyriae color,
Non frontis nota regiae,
Non auro nitidae fores:
Rex est, qui posuit metus
Et diri mala pectoris,
Quem non ambitio impotens
Et nunquam stabilis favor
Vulgi praecipitis movet,

which has no meaning in this passage; while 'adluit' is almost demonstrated by the parallel line in Hippol. 1232 'Me ludat amnis ora vicina adluens,' on which the best texts are agreed. Cp. Catull. 63 (65). 6.

97. Cadmeïdes, Ino, Autonoe, and Agave, who in their madness tore Pentheus to pieces.

98. Avis, 'the Harpies,' usually spoken of in the plural. Cp. Thyest. 153 'Impendet capiti plurima noxio Phineis avibus praeda fugacior.'

3. Nota, 'the badge of the royal brow,' a diadem: cp. v. 531 of the play, 'Regiam capitis notam Squalor recusat noster.'

9. Praecipitis, 'rash,' 'hasty:' Horace's 'mobilium turba Quiritium' Od. 1. 1, 7.

Non quidquid fodit Occidens,
Aut unda Tagus aurea
Claro devehit alveo;
Non quidquid Libycis terit
Fervens area messibus;
Quem non concutiet cadens
Obliqui via fulminis,
Non Eurus rapiens mare,
Aut saevo rabidus freto
Ventosi tumor Adriae;
Quem non lancea militis,
Non strictus domuit chalybs;
Qui tuto positus loco
Infra se videt omnia,
Occurritque suo libens
Fato, nec queritur mori.
Reges conveniant licet,
Qui sparsos agitant Dahas,
Qui rubri vada litoris,
Et gemmis mare lucidum
Late sanguineum tenent,

10. Fodit Occidens, referring chiefly to the silver-mines of Spain in the neighbourhood of New Carthage. Cp. Stat. Silv. 3. 3, 89 'Quidquid ab auriferis ejectat Iberia fossis.'

11. Tagus. See on Ov. Amor. 1. 15, 34; cp. Herc. Oet. 627.

13. Terit: cp. Stat. l. c. 'quod messibus Afris Verritur, aestiferi quidquid terit area Nili.' The more usual construction is 'area terit messes;' here it means 'what is threshed from Libyan harvests.'

14. Messibus perhaps might be taken with 'fervens,' but the latter word refers more especially to the heating of the floor by the flail or the feet of the oxen treading out the corn.

15, 16. Cadens .. via, for 'via fulminis per obliquum cadentis'='as it falls aslant.' Cp. Lucan 1. 154 'obliqua praestringens lumina flamma.'

17. Rapiens, 'whirling,' 'tossing the sea;' hence 'rapidus,' so often used of winds.

19. Ventosi .. Adriae, being open more especially to the south wind. Seneca is imitating Hor. Od. 3. 3, 4 foll.

21. Domuit, i. e. 'never has crushed, and never will:' the tenses seem purposely varied; in v. 15 'concutiet;' in v. 9 'movet;' so below, 45, 46 'metuit .. cupiet' in succeeding lines.

Chalybs, used in later authors for things made of steel, e. g. as here, a sword: in Lucan for a horse's bit, the point of an arrow, nails, etc.

22. Tuto .. loco. Cp. the similar passage in Lucr. 2. 1 foll. See below, v. 51 'obscuro positus loco.'

26. Reges conveniant, explained by 'certet' v. 33, 'come into comparison.' The 'reges' here spoken of are the powerful kings of Bactra and Parthia.

27. Qui .. Dahas, 'who chase the roving Dahae,' Virgil's 'indomiti Dahae' (Ae. 8. 728), a nomad tribe on the eastern steppes of the Caspian. Seneca is fond of exhibiting his geographical knowledge.

29. Gemmis. See on Tibull. 2. 2, 15: cp. Prop. 1. 15 (14), 12. The kings of Persia and Arabia are here described.

Aut qui Caspia fortibus
Recludunt juga Sarmatis;
Certet, Danubii vadum
Audet qui pedes ingredi,
Et (quocunque loco jacent)
Seres vellere nobiles:
Mens regnum bona possidet.
Nil ullis opus est equis;
Nil armis et inertibus
Telis, quae procul ingerit
Parthus, cum simulat fugas;
Admotis nihil est opus
Urbes sternere machinis,
Longe saxa rotantibus:
Rex est, qui metuit nihil;
Rex est, qui cupiet nihil.
Hoc regnum sibi quisque dat.
Stet, quicunque volet, potens
Aulae culmine lubrico:
Me dulcis saturet quies;
Obscuro positus loco,
Leni perfruar otio;
Nullis nota Quiritibus
Aetas per tacitum fluat.
Sic cum transierint mei
Nullo cum strepitu dies,
Plebeius moriar senex.

31. Aut qui Caspia, i.e. the kings of Armenia, who are so powerful as not to fear the dauntless Sarmatians, whom they suffer to pass through the gates of the Caucasus.

32. Recludunt has its first syllable long: Seneca does not admit an Iambus into the first foot, as Catullus does occasionally.

34. Pedes, i.e. tread on foot the frozen Danube. Cp. Herc. Fur. 535.

36. Vellere, obtained from trees, as the Romans believed. Cp. Virg. G. 2. 121 'Velleraque ut foliis depectant tenuia Seres.' See Herc. Oet. 668 'Legit Eois Ser arboribus.'

37, 38. Regnum, the true royalty, which requires no steeds or arms to maintain it.

52. Perfruar otio: cp. Sen. Ep. 84, the latter part of which resembles these lines both in language and thought.

53. Cp. Hor. Ep. 1. 17, 10 'Nec vixit male qui natus moriensque fefellit:' the λάθε βιώσας of Epicurus. Seneca gives rather a different estimate of 'quies' in his Epistles: see Ep. 87 and 92.

Quiritibus would be a ludicrous anachronism to put into the mouth of Mycenaean moralists, supposing these tragedies to have any pretension to dramatic fitness.

55. Sic, i.e. as has just been described.

Illi mors gravis incubat,
Qui, notus nimis omnibus,
Ignotus moritur sibi.

LXI.

HIPPOLYTUS, 1037–1115.

THE messenger relates to Theseus the overthrow and death of Hippolytus, his injured son. A terrible sea-monster, sent by Poseidon in answer to the prayer of Theseus (v. 945), meets the chariot of the banished hero on his way to Argos, and scares his high-bred steeds, who overthrow the chariot on the rocks and dash their master to pieces. Seneca evidently had before him the speech of the Ἐξάγγελος in the Ἱππόλυτος of Euripides, 1152–1254.

HERCULEA taurus colla sublimis gerens
Erexit altam fronte viridanti jubam;
Stant hispidae aures; oribus varius color,
Et quem feri dominator habuisset gregis,
Et quem sub undis natus: hinc flammam vomunt,
Oculi hinc relucent caerula insignes nota;
Opima cervix arduos tollit toros,
Naresque hiulcis haustibus patulae fremunt;
Musco tenaci pectus ac palear viret;
Longum rubenti spargitur fuco latus;

1. Herculea . . colla, 'the neck of a Hercules,' i. e. broad as that of Hercules; cp. Herc. Fur. 72 'Mediusque collo sedit Herculeo pulus.' This reading of several MSS. seems better than the common 'caerulea,' which occurs just afterwards.

2. Erexit altam, after 'sublimis' v. 1, an example of Seneca's redundancy. See on Herc. Fur. 28.

Viridanti: the natural colour of a sea-monster, as below, v. 9. The higher taste of Euripides keeps him from any such elaborate description of the monster itself, κρεῖσσον θέαμα δεργμάτων l. c.

3. Oribus, the very probable correction of Bothe's for the 'cornibus' of most editions, and the 'orbibus' of the best MSS. In the former there is little propriety; the latter, which might have suited the monster perhaps, had it been a serpent, cannot well apply to a bull, unless it be taken as 'eyeballs.' Bothe conceives that a copyist, having omitted the 'i' of the word 'oribus,' in order to prevent erasing might easily have transformed the original into 'orbibus.'

Varius color is explained by what follows; the monster's face had the colour in part of an ox, 'the lord of the herd,' in part of a sea-calf, 'natus sub undis.'

5, 6. Hinc . . hinc, i. e. partly fiery-red, as those of a wild bull, partly marked with azure, as those of a sea-calf.

Tum pone tergus ultima in monstrum coït
Facies, et ingens bellua immensam trahit
Squamosa partem. Talis extremo mari
Pistrix citatas sorbet ac frangit rates.
Tremuere terrae; fugit attonitum pecus
Passim per agros, nec suos pastor sequi
Meminit juvencos; omnis e saltu fera
Diffugit, omnis frigido exsanguis metu
Venator horret. Solus immunis metu
Hippolytus arctis continet frenis equos,
Pavidosque notae vocis hortatu ciet.
Est alta ad Argos collibus ruptis via,
Vicina tangens spatia suppositi maris;
Hic se illa moles acuit, atque iras parat.
Ut cepit animos, seque praetentans satis
Prolusit irae: praepeti cursu evolat,
Summam citato vix gradu tangens humum,
Et torva currus ante trepidantes stetit.
Contra feroci gnatus insurgens minax
Vultu, nec ora mutat, et magnum intonat:
'Haud frangit animum vanus hic terror meum:
Nam mihi paternus vincere est tauros labor.'
Inobsequentes protinus frenis equi

11. Pone tergus. 'Pone,' as a preposition, not found in any good authors subsequent to Plautus: 'tergus' might be taken as in apposition to 'ultima facies.'

In monstrum coït: 'the creature's form in its extremities contracts into a fish.' So Virg. Ae. 3. 426 (of Scylla) 'Prima hominis facies et pulcro pectore virgo Pube tenus, postrema immani corpore pistrix;' cp. Ib. 10. 211 'Frons hominem praefert, in pristin desinit alvus.'

13. Squamosa, joined with 'bellua,' instead of 'partem' as would seem more natural.

14. Pistrix, or, as it is sometimes written, 'pristis,' (the Greek form of the word,) a large fish, probably the whale.

Ac frangit, found in the best MSS. Many texts have 'aut reddit,' which would suit Charybdis better than a whale.

22. Alta: some have 'arta.'

Ad Argos: Eur. Hipp. 1197 *τὴν εὐθὺς Ἄργους κἀπιδαυρίας ὁδόν*; cp. Ib. 1199 *δικῆ τίς ἐστι τοὐπέκεινα τῆσδε γῆς, Πρὸς πόντον ἤδη κειμένη Σαρωνικόν.*

Ruptis, i.e. the hills being cut through to make the pass.

24. Illa moles, the sea-monster.

28. Currus, as in v. 40, of the 'horses and chariot.' Cp. Eur. l. c. 1229 *φόβῳ τέτρωρον ἐκμαίνων ὄχον*: so Virg. G. 1. 514; Ae. 12. 287.

29. Gnatus. The messenger is relating the disaster to Theseus, father of Hippolytus.

30. Magnum, 'loudly,' as Plaut. Mil. Glor. 3. 2, 11 (of a snorer) 'magnum clamat.' The adverbial neuter is not however used thus by the classical poets. See Bentley on Hor. S. 1. 7, 28.

32. Paternus . . labor. Theseus captured the Marathonian bull, and slew the Minotaur.

33. Inobsequentes, a word peculiar, it would appear, to Seneca. These compounds with the negative 'in' increase

Rapuere currum; jamque deerrantes via,
Quacunque rabidos pavidus evexit furor,
Hac ire pergunt, seque per scopulos agunt.
At ille, qualis turbido rector mari
Ratem retentat, ne det obliquum latus,
Et arte fluctus fallit, haud aliter citos
Currus gubernat: ora nunc pressis trahit
Constricta frenis, terga nunc torto frequens
Verbere coërcet. Sequitur adsiduus comes,
Nunc aequa carpens spatia, nunc contra obvius
Oberrat, omni parte terrorem movens.
Non licuit ultra fugere: nam toto obvius
Incurrit ore corniger ponti horridus.
Tum vero pavida sonipedes mente exciti
Imperia solvunt, seque luctantur jugo
Eripere, rectique in pedes jactant onus.
Praeceps in ora fusus implicuit cadens
Laqueo tenaci corpus; et quanto magis
Pugnat, sequaces hoc magis nodos ligat.
Sensere pecudes facinus, et curru levi,

with the decline of the language; see note on Ov. M. 1. 7. Cp. Eur. l. c. 1223 *Αἱ δ' ἐνδακοῦσαι στόμια πυριγενῆ γνάθοις Βίᾳ φέρουσιν, οὔτε ναυκλήρου χερὸς, Οὔθ' ἱπποδέσμων οὔτε κολλητῶν ὄχων Μεταστρέφουσαι.*

34. Deerrantes in the best authors always appears, as here, in the contracted form. Compare the parallel contraction of the tenses of 'desum,' e. g. 'deerat,' 'deessem,' 'deesse,' etc.

37. Cp. Eur. l. c. *Καὶ δεσπότης μὲν ἱππικοῖσιν ἥθεσι Πολὺς ξυνοικῶν ἥρπασ' ἡνίας χεροῖν· Ἕλκει δὲ κἄπην ὥστε ναυβάτης ἀνὴρ Ἰμᾶσιν ἐς τοὔπισθεν ἀρτήσας δέμας.*

38. Obliquum, 'present a broadside to the waves.'

43. Aequa carpens .. obvius. Cp. Eur. l. c. *Σιγῇ πελάζων ἄντυγι ξυνείπετο*, and *Προὐφαίνετ' ἐς τοὔμπροσθεν ὥστ' ἀναστρέφειν Ταῦρος, φόβῳ τέτρωρον ἐκμαίνων ὄχον.*

45. Toto obvius. 'Toto' is found in the best texts, for which many substitute 'torvo.' The former has the most force here, the monster being represented as 'charging with all the gathered terrors of his face.' The repetition of 'obvius' at the end of two lines so close to each other is unpleasant, but not uncommon in Seneca: see note on Herc. Fur. 46.

46. Corniger, 'the horned monster of the deep;' used here, after the manner of Phaedrus, as a substantive; so 'setiger' Med. 645; cp. 'sonipedes' and 'bijuges' v. 66.

47. Vero. The shortening of the 'o' in such words as 'vero,' 'porro,' 'subito,' 'postremo,' 'sero,' is a mark of the silver age of Latin versification. All these are found short in Seneca (Hipp. 1008; Ag. 985), or Statius (Theb. 1. 596), or Juvenal (1. 169; 11. 91).

Mente exciti, 'driven out of their senses by fear.'

49. Onus, 'him they bear' = Hippolytus, as below, v. 55 'non suum agnoscens onus:' so 'pondus' is used, Ov. M. 2. 161.

50. Cadens, neuter with 'corpus.'

51. Laqueo tenaci, 'the reins that clung to him.' Cp. Eur. l. c. *Αὐτὸς δ' ὁ τλήμων ἡνίαισιν ἐμπλακεὶς Δεσμὸν δυσεξήνυστον ἕλκεται δεθεὶς Ἁπτοδούμενος μὲν πρὸς πέτραις φίλον κάρα Θραύων τε σάρκας.*

53. Pecudes, used here of horses: cp.

Dominante nullo, qua timor jussit, ruunt.
Talis per auras non suum agnoscens onus,
Solique falso creditum indignans diem,
Phaëthonta currus devio excussit polo.
Late cruentat arva, et inlisum caput
Scopulis resultat. Auferunt dumi comas,
Et ora durus pulcra populatur lapis,
Peritque multo vulnere infelix decor.
Moribunda celeres membra provolvunt rotae;
Tandemque raptum truncus ambusta sude
Medium per inguen stipite erecto tenet,
Paulumque domino currus adfixo stetit.
Haesere bijuges vulnere, et pariter moram
Dominumque rumpunt. Inde semianimem secant
Virgulta; acutis asperi vepres rubis,
Omnisque truncus corporis partem tulit.
Errant per agros funebris, famuli, manus,
Per illa, qua distractus Hippolytus, loca,
Longum cruenta tramitem signat nota;
Maestaeque domini membra vestigant canes.
Necdum dolentum sedulus potuit labor
Explere corpus. Hoccine est formae decus?
Qui modo, paterni clarus imperii comes
Et certus heres, siderum fulsit modo,
Passim ad supremos ille colligitur rogos,
Et funeri confertur.

Stat. Theb. 4. 733 'perfurit arvis Flammatum pecus.' Martial (5. 37, 5) applies the term to elephants; Plautus and Lucretius to shoals of fish.

55. Agnoscens: cp. Ov. M. 2. 161 (of Phaethon) 'Sed leve pondus erat, nec quod cognoscere possent Solis equi.'

57. Devio .. polo, 'the heavens in which he had strayed.'

61. Multo vulnere, as v. 1265 of the play, 'Hoc quid est forma carens Et turpe multo vulnere abruptum undique?' Bothe's suggestion 'pulvere,' however ingenious, is quite unnecessary; 'vulnere' is found in all the MSS., and the recurrence of it at v. 66 is quite in Seneca's style.

66. Haesere, 'for a moment the steeds were stopped with the shock,' i. e. the impaling of their lord.

67. Rumpunt. The tasteless play on the two senses of 'rumpere' is just what we might expect to find in Seneca or Ovid. See on Ov. Her. 2. 25.

73. Canes: Hippolytus being devoted to the chase.

75. Explere corpus, 'complete the body,' i. e. collect all the fragments: so below, v. 1264 'Dum membra nato genitor adnumerat suo Corpusque fingit.' The poet, as usual with him, dwells too much on details that should have either been suppressed or lightly touched.

76. Modo. The repetition in a sentence of the same word in different senses would have been avoided by a poet of more delicate ear than Seneca.

Imperii. Seneca uses both the open and close forms of these nouns; in Phoen. we have 'ingeni,' 'imperi,' 'exilis,' all necessitated by the metre at vv. 238, 296, 625.

LXII.

TROADES, 442–493.

ANDROMACHE tells how Hector appeared to her in a vision, bidding her conceal their child Astyanax from the hostile designs of the Greeks. After doubting where she may find a secure hiding-place amid the ruins of Troy, she resolves on his father's tomb for a refuge, as likely to be spared by the foe. No such scene occurs in the 'Troades' of Euripides. There is however much resemblance between this passage and the appearing of Hector to Aeneas, described by Virgil, Aeneid 2. 268 foll. Seneca had already in this play (v. 171–202) indulged his taste for the supernatural by representing the ghost of Achilles demanding the sacrifice of Polyxena.

PARTES fere nox alma transierat duas,
Clarumque septem verterant stellae jugum;
Ignota tandem venit adflictae quies,
Brevisque fessis somnus obrepsit genis;
Si somnus ille est mentis attonitae stupor:
Cum subito nostros Hector ante oculos stetit,
Non qualis ultro bella in Argivos ferens
Graias petebat facibus Idaeis rates,
Nec caede multa qualis in Danaos furens
Vera ex Achille spolia simulato tulit,
Non ille, vultus flammeum intendens jubar;
Sed fessus ac dejectus et fletu gravis,
Similisque nostro, squalida obtectus coma.
Juvat tamen vidisse. Tum quassans caput,

2. Verterant . . jugum, i. e. the seven stars of the Wain had finished their course: cp. Herc. Fur. 130 'Septem stellis Arcades ursae Lucem verso temone vocant.' Dreams nearer the dawn were held to be truer.

3. Ignota, 'rest, long a stranger to me.'

5. Ille goes with 'stupor' = 'that heaviness that falls upon the grief-stunned spirit.'

6. Subito. On the short 'o' see v. 175 of the play, and note on Hipp. 47. Cp. Virg. Ae. 2. 270 'In somnis ecce ante oculos maestissimus Hector Visus adesse mihi,' etc.

7. Ultro, with 'ferens,' 'forward in attack,' as opposed to defence. While Achilles was absent the Trojans took the aggressive.

10. Vera . . simulato, i. e. from Patroclus, clad in the armour of Achilles. See Hom. Il. 17. 207 Τῶν νουνὴν δ τοι οὔ τι μάχῃ ἐκνοστήσαντι Δέξεται Ἀνδρομάχη ἑλυτὰ τεύχεα Πηλείωνος.

13. Nostro. Understand 'vultui' from v. 11: cp. Virg. l. c. 'Squalentem barbam et concretos sanguine crines.'

14. Tamen, i. e. notwithstanding his wretched aspect.

'Dispelle somnos,' inquit, 'et gnatum eripe,
O fida conjux! Lateat: haec una est salus.
Omitte fletus. Troja quod cecidit, gemis?
Utinam jaceret tota! Festina! amove
Quocunque nostrae parvulam stirpem domus!'
Mihi gelidus horror ac tremor somnum expulit;
Oculosque nunc huc pavida, nunc illuc ferens
Oblita nati, misera quaesivi Hectorem.
Fallax per ipsos umbra complexus abit.
O gnate, magni certa progenies patris,
Spes una Phrygibus, unica adflictae domus,
Veterisque soboles sanguinis nimium incliti,
Nimiumque patri similis (hos vultus meus
Habebat Hector; talis incessu fuit,
Habituque talis; sic tulit fortes manus,
Sic celsus humeris, fronte sic torva minax,
Cervice fusam dissipans jacta comam),
O gnate, sero Phrygibus et matri, cito
Eritne tempus illud ac felix dies,
Quo, Troïci defensor et vindex soli,
Recidiva ponas Pergama, et sparsos fuga
Cives reducas, nomen et patriae suum

18. Utinam . . tota. Hector means, 'would that its ruin were complete,' and that there was no more bloodshed to follow.

20. Mihi must be pronounced as a monosyllable = 'mi'; cp. v. 417 of this play, 'Mihi cecidit olim,' etc., where some read 'mihi cadit olim.' So Thyest. 289 'Nisi' is pronounced as 'ni'; and Octav. 117 'Modo' is scanned as a monosyllable.

23. Abîit, the perfect: these contracted forms are very common in Seneca. Cp. Herc. Fur. 49, where many texts have 'perit.' Most here give 'abit,' but, as Bothe remarks, the perfect is required by the sense. See Lachm. Lucr. 3. 1042.

24. Certa, i. e. from your resemblance to him, drawn out in the lines that follow, v. 27 foll.

29. Sic tulit: an imitation of Virgil's 'Sic oculos, sic ille manus, sic ora ferebat' Ae. 3. 490.

31. Jacta is found in the best MS., i. q. 'jactata,' i. e. 'as he throws up his neck.' Many editions read 'lata' ('quae tauri magis laus est quam hominis,' as Gronovius remarks). The infant may be supposed to have made a gesture of this description as Andromache is speaking. Cp. Hipp. 395 'Sic temere jactae colla perfundant comae Humerosque summos.'

32. This is Bothe's correction of the common reading and punctuation of this line, 'O gnate, sero Phrygibus, at matri cito,' which is not only doubtful Latinity, but also gives little meaning. The MSS. give neither 'at' nor 'et,' but 'o,' which may perhaps have been a mark of abbreviation for the conjunction. Translate, (not however as Bothe, 'Soon or late will that time come to the Phrygians and your mother?' but) 'will the day come quickly, though all too late for the Trojans and your mother?' i. e. however quickly, it will be too late.

35. Recidiva. Seneca here imitates Virgil, Ae. 4. 344 'Et recidiva manu posuissem Pergama victis:' cp. Id. 7. 322; 10. 58. The word is a favourite one with Virgil, in the sense of 'returning,' 'being restored.'

Phrygibusque reddas? Sed mei fati memor
Tam magna timeo vota. Quod captis sat est,
Vivamus. Heu me, qui locus fidus meo
Erit timori, quave te sede occulam?
Arx illa pollens opibus et muris deum,
Gentes per omnes clara et invidiae gravis,
Nunc pulvis altus; strata sunt flamma omnia,
Superestque vasta ex urbe ne tantum quidem,
Quo lateat infans. Quem locum fraudi legam?
Est tumulus ingens conjugis cari sacer,
Verendus hosti, mole quem immensa parens
Opibusque magnis struxit, in luctus suos
Rex non avarus: optime credam patri.
Sudor per artus frigidus totos cadit:
Omen tremisco misera feralis loci.

LXIII.

MEDEA, 608–670.

THE Chorus, consisting of Corinthian women, comments on the uniform misfortunes which had visited all the Argonaut heroes, and prays that Jason may escape a similar destiny, though the temper and language of Medea seem to bode him evil. The metre is Sapphic, each stanza (except the last, which is corrupt) consisting of eight Epichoriambic verses—instead of three, as usual in Horace and Catullus—followed by an Adonic.

QUISQUIS audacis tetigit carinae

37. Memor, 'remembering my ill destiny, I fear such lofty hopes,' as those she has just been uttering. 'Immemor' would make no sense, unless 'facio' and not 'timeo' had been the word used with 'vota.'

39, 40. Fidus .. timori, 'what place will be safe enough to reassure my fears?'

41. Deum, Apollo and Neptune, who were hired by Laomedon to build the walls of Troy.

42. Invidiae gravis, either dative = 'odious to the eye of envy,' or, the genitive of the quality, 'an object of sore envy' for its strength, or 'gravis' governing the genitive, = 'charged with envy.' The Florentine MS. gives 'gravis,' which is far preferable to the 'capax' of many editions.

45. Fraudi, i. e. to baulk the foe, prevent him from discovering the child; so v. 496 of the play, 'doli.'

48. In luctus, 'no miser in his grief;' 'in,' 'regarding.' Cp. Lucan 1. 181 'avidumque in tempora foenus.'

51. Omen .. loci. Andromache shrinks from the evil omen involved in hiding her child within a tomb.

Nobiles remos, nemorisque sacri
Pelion densa spoliavit umbra;
Quisquis intravit scopulos vagantes,
Et tot emensus pelagi labores,
Barbara funem religavit ora,
Raptor externi rediturus auri:
Exitu diro temerata ponti
Jura piavit.

Exigit poenas mare provocatum.
Tiphys in primis domitor profundi
Liquit indocto regimen magistro:
Litore extremo procul a paternis
Occidens regnis, tumuloque vili
Tectus, ignotas jacet inter umbras.
Aulis amissi memor inde regis
Portubus lentis retinet carinas,
Stare querentes.

Ille vocali genitus Camoena,
Cujus ad chordas modulante plectro
Restitit torrens, siluere venti;

2. Nobiles, 'famous,' either as being handled by heroes and demigods, or else as being cut from a sacred wood. Horace's 'silvae filia nobilis' Od. 1. 14, 12. Gronovius suggests that Seneca may have written 'mobiles.' These lines, like many others in these plays, betray a great superabundance of epithets, an obvious defect in Seneca's style.

Remos, not 'ramos' (the latter suggested by 'umbra' v. 3) is the reading of the best MS.

4. Scopulos vagantes, 'the shifting rocks' of the Symplegades, as in v. 341 of the play, 'Cum duo montes, claustra profundi, Hinc atque illinc subito impulsi' etc.

6. Religavit, 'moored his bark to the foreign shore,' i.e. Colchis. See on Catull. 62 (64). 174 'Perfidus in Cretam religasset navita funem.'

11. Tiphys, the 'domitor freti' of v. 2 of this play: cp. vv. 317–327. He was the pilot of the Argo; see Apoll. R. 1. 105.

12. Indocto, one not taught by Artemis as Tiphys had been: his name was Ancaeus, v. 37; Apoll. R. 2. 867.

13. Extremo, as in one good MS., is more forcible than 'externo,' the common reading here.

Procul a paternis. Cp. Apoll. l. c. *ἀλλά νυ καὶ τὸν Αὖθι μινυθαδίῃ πάτρης ἐκὰς εὖνασε νοῦσος.*

16. Regis, probably Tiphys: Aulis may have constituted part of his 'paterna regna,' and is here represented as shewing its resentment for the loss of its prince by being ever after ('inde') hostile to ships, and to those of the Greeks under Agamemnon in particular.

17. Lentis, 'tenacious,' 'causing delay;' so 'lenta vincula,' 'brachia,' and similar phrases.

19. Ille, Orpheus is another instance. See Apoll. R. 1. 23 foll. *Πρῶτά νυν Ὀρφῆος μνησώμεθα, τόν ῥά ποτ' αὐτὴ Καλλιόπη Θρῄκι φατίζεται εὐνηθεῖσα Οἰάγρῳ σκοπιῆς Πιμπληΐδος ἄγχι τεκέσθαι.*

Cui suo cantu volucris relicto
Adfuit tota comitante silva,
Thracios sparsus jacuit per agros;
At caput tristi fluitavit Hebro:
Contigit notam Styga Tartarumque,
Non rediturus.

Stravit Alcides Aquilone natos;
Patre Neptuno genitum necavit,
Sumere innumeras solitum figuras:
Ipse post terrae pelagique pacem,
Post feri Ditis patefacta regna,
Vivus ardenti recubans in Oeta,
Praebuit saevis sua membra flammis,
Tabe consumtus gemini cruoris,
Munere nuptae.

Stravit Ancaeum violentus ictu
Setiger. Fratres, Melagre, matris
Impius mactas: morerisque dextra
Matris iratae. Meruere cuncti;
Morte quod crimen tener expiavit

26. Notam Styga, i.e. visited before, when he went in quest of Eurydice, 'never to return' on this occasion, as he had done then.

28. Aquilone natos. Apoll. R. 1. 211 *Ζήτης αὖ Κάλαΐς τε Βορήϊοι υἷες ἴκοντο*. For the cause of Hercules' anger against them, see Ib. 1300 foll.

29. Genitum, Periclymenos, son of Neleus but descended from Poseidon. Cp. Ov. M. 12. 556 'Mira Periclymeni mors est: cui posse figuras Sumere quas vellet, rursusque reponere sumtas, Neptunus dederat, Neleï sanguinis auctor.'

30. Innumeras. The substitution of a dactyl in the second foot of a Sapphic line for a spondee is peculiar to Seneca. We have similar instances in Oed. 412 'Te caput Tyria cohibere mitra;' Ib. 476 'Sidus Arcadium geminumque plaustrum;' Troad. 840 'An ferax varii lapidis Carystos;' Ib. 1055 'Troja qua jaceat regione monstrans.'

31. Ipse .. pacem. Hercules, after relieving earth and sea from monsters and oppressors, also shared the evil destiny of the Argonauts. Some uncertainty rests on the connexion of Hercules with the Argonautic expedition. Cp. Apoll. R. 1. 123, and the Scholiast on 1. 1291. With 'pacem' cp. Virg. Ae. 6. 802 'Erymanthi Pacarit nemora.'

35. Gemini cruoris, i.e. the blood of Nessus, and that of the Hydra. It was the poison extracted from the latter which was conveyed by the arrow into the Centaur's blood, and thus passed into the garment sent by Dejanira to Hercules.

37. Ancaeum. See on v. 12: he was killed in the Calydonian hunt. Cp. Ov. M. 8. 401 foll.

38. Setiger, like 'corniger;' see on Hipp. 46.

Fratres .. matris: Toxeus and Plexippus, brothers of Althea. Meleager is reckoned among the Argonauts, Apoll. R. 1. 191.

Herculi magno puer inrepertus?
Raptus heu! tutas puer inter undas.
Ite nunc, fortes, perarate pontum,
Fonte timendo.

Idmonem, quamvis bene fata nosset,
Condidit; sepi Libycis arenis,
Omnibus verax, sibi falsus uni,
Concidit Mopsus, caruitque Thebis.
Ille si vere cecinit futura:
Exul errabit Thetidis maritus;
Igne fallaci nociturus Argis
Nauplios praeceps cadet in profundum;
Patrioque pendet crimine poenas

43–45. Tutas . . timendo. 'Tutas' means waters naturally safe, calm, and confined, like those of a fountain; hence the irony of the following lines. 'A fountain may be your death; dare then, if you will, to hazard the ocean.' Some texts, missing the point of the lines, read 'sorte timenda.' The construction is rather a peculiar ablative absolute = 'cum fons sit timendus.'

Puer, Hylas, mentioned as another instance of the misfortunes that dogged the Argonauts. He went as the companion of Hercules, *Προυθήβης ἰῶν τε φορεὺς φύλακός τε βιοῖο*, Apoll. R. 1. 132, and 1350.

46. Idmonem. Cp. Apoll. R. 2. 818 *Ἔνθα δ' Ἀβαντιάδην περιμήκεα ἥλασε μοῖρα, Ἴδμονα, μαντοσύνῃσι κεκασμένον· ἀλλά μιν οὔτι Μαντοσύναι ἐσάωσαν· ἐπεὶ χρεὼ ἦγε δαμῆναι.*

47. Condidit: sc. Mopsus, his fellow-seer: first he buried Idmon and then perished himself.

Sepi, by the bite of a poisonous serpent, a word used by Lucan 9. 723 'Ossaque dissolvens cum corpore tabificus Seps.' This is the reading of the best MS.: many editions have 'condidit serpens' (so punctuated), partly from not understanding 'sepi,' partly to supply a subject before 'condidit;' but it was not Idmon, but Mopsus, that perished by the serpent-bite. See Apoll. R. 4. 1516.

49. Caruitque Thebis, 'lost his grave at Thebes,' where he had predicted (it is supposed) that he should die. There is probably a confusion here made by Seneca between Mopsus, son of Amphyx and Chloris, the prophet among the Argonauts, and the son of Apollo and Manto, daughter of Tiresias. It was the latter who was associated with Thebes, not the former.

50. Ille obviously refers to Mopsus, whose prediction the chorus claim to have heard.

51. Exul. Peleus was driven from his kingdom of Phthia by the king of Iolcos. See Eur. Troad. 1127.

52. Igne fallaci. A Nauplius (*ὃς περὶ πάντας ἐκαίνυτο ναυτιλίῃσι* Apoll. R. 1. 138) was one of the Argonauts, but the one here referred to was the father of Palamedes, whose condemnation by the Greeks at Troy Nauplius, king of Euboea, revenged by exhibiting false lights at the most dangerous points of the coast, so luring the Greek ships to destruction: but disappointed that Ulysses and Diomede had escaped, he threw himself from the rocks. Seneca either confuses the two persons bearing the same name, as in the case of Mopsus, or else, viewing the father of Palamedes as the descendant of the Argonaut, represents the destruction of the former as coming on him for the sin of his ancestor, as happened also to Ajax, son of Oileus, next mentioned.

Argis, the dative of 'Argos' = the city of that name, used sometimes for Greece in general, and here for the Greeks.

54. There is great confusion in the text here. The MSS. give 'Patrioque pendet crimine poenas,' with which may be compared, in point of scansion, Oed. 489 'Meliore pensans damna marito.' But in the latter passage it is only one of several various metres introduced into the chorus: there is no instance in Seneca of such a

Fulmine et ponto moriens Oïleus.
Conjugis fatum redimens Pheraei,
Uxor, impendes animam marito!
Ipse, qui praedam spoliumque jussit
Aureum prima revehi carina,
Ustus accenso Pelias aheno
Arsit angustas vagus inter undas.
Jam satis, divi, mare vindicastis:
Parcite jusso!

line occurring in a pure Sapphic stanza. At the same time there is something manifestly irregular about the last stanza of this Ode, and the poet may have varied it in the metre of one line as well as in the length of the whole. Bothe would alter into 'Crimine et poenas patrio rependet:' 'Crimine poenas' may have been written by itself as the Adonic line, and 'patrio(que) pendet' being superscribed as the end of the preceding verse, the transposition necessary to remodel the line may in part be accounted for.

Patrio .. crimine, ablative of cause = 'on account of his father's sin' in violating the sanctity of the ocean, v. 9.

55. Oïleus, here used for 'Ajax, Oilei filius,' according to the Roman fashion of calling sons after their fathers, as some suppose. At the same time, the omission of 'Ajax' before 'Oileus' in this passage, where everything turns on the distinction between the father and son, is not to be accounted for satisfactorily. Ajax was killed by a stroke of lightning in a storm, and his body was washed up on the Capharean rocks, a punishment sent on him by Athena. Oileus is counted among the Argonauts by Apoll. R. 1. 74 σὺν καὶ τρίτος ἦεν Ὀϊλεύς.

56. Pheraei, Apoll. R. 1. 49 Οὐ δὲ Φεραῖς Ἄδμητος ἐυβρήεσσιν ἀνάσσων Μίμνεν ὑπὸ σκοπιὴν ὄρεος Χαλκωδονίοιο. The punishment for maritime daring that should have fallen on Admetus was redeemed by the vicarious suffering of Alcestis, as that of Oïleus had been by Ajax.

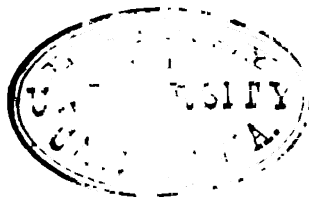
59. Prima, 'Argo, first of vessels.' Pelias sent Jason to Colchis after the golden fleece.

61. Arsit angustas, 'his floating limbs were burnt in the confined water of the boiling cauldron,' into which he had been thrown after being cut into pieces by his own daughters, whom Medea had taught that they might thus restore their father to youth.

Undas, emphatic: having sinned against water, he perished by water.

63. Parcite jusso, i. e. spare the hero, who has dared the ocean only at the bidding of another ('jussit' v. 58), and not of his own free will. One MS. has 'vivo.' The Florentine however gives 'jusso,' which has obviously the most point. Gronovius quotes from Val. Fl. 5. 480 'Nec tua, Thessalicis quanquam inclita nomina terris, Sponte sequor; cui non jusso tot adire voluptas Monstra maris?'

M. ANNAEUS LUCANUS.



LIFE OF LUCAN.

M. ANNAEUS LUCANUS was born of Roman parents at Cordova, A. D. 38. His father, L. (or M.) Annaeus Mella, of equestrian rank, was brother to Seneca the orator; and the intellectual gifts of that cultivated family were inherited and developed by the future author of the 'Pharsalia.' At a very early age, like the philosopher Seneca, he was sent by his father to Rome, where, together perhaps with Persius, he studied rhetoric and philosophy, imbibing at the same time a love of the old republican liberty, under the tuition of Cornutus the Stoic. Here, surrounded by wealth and the best society of the capital (Juv. 7. 69), he applied himself to the numerous compositions in prose and verse which Statius refers to in his Birthday Ode (Silv. 2. 7), but which have not come down to posterity. He married an estimable and highly-gifted lady named Polla Argentaria, whose merits are celebrated both by Statius and Martial. Nero, to whose favour the young poet had been through his uncle's influence introduced, became after a short time jealous of his protégé's superiority as a composer and declaimer; and being debarred by the Emperor from indulging his genius farther in public recitations, Lucan devoted himself to the composition of his only surviving and unfinished work, the Epic of the 'Pharsalia.' Resentment at the altered behaviour of the Emperor towards him, that had wounded his Spanish pride, drove the poet to join in Piso's conspiracy against Nero. Having been discovered, he put an end to his life by the Emperor's command, after first disgracing himself by the betrayal of his accomplices, perhaps even of his own mother Acilia, A.D. 65, when he had only reached his twenty-seventh year. See Tac. Ann. 15. 49, 56, 70: Ib. 16. 17.

'Lucanus ardens et concitatus et sententiis clarissimus et magis oratoribus quam poetis mirandus.' This brief and pregnant criticism of Quintilian's (Inst. Or. 10. 1, 90) suggests at once the chief

merits and defects of Lucan as a poet. The latter may be said to belong as much to the age as to the author. The same predominance of declamation, the same over-fondness for minute and often painful description, the same want of real, with exuberance of spasmodic, feeling, the same parade of erudition and moralizing sententiousness, that were noticed in the plays of Seneca, pervade the Epic of Lucan. On the other hand, the vigour and originality, the boldness and fertility of his genius, stamp him as a 'man of great powers' (Coleridge), and claim for him a very high rank among the poets of the Silver Age. Fine delineation of character, noble sentiments happily expressed, speeches full of passion and thought, are scattered throughout the 'Pharsalia.' The subject may have been unwisely chosen, unartistically handled, and historically misrepresented; but judging the Epic in its parts, and not as a whole, it is a marvellous poem to have been produced by a youth of five-and-twenty. Nor was his influence unfelt upon the literature of his country. His elaborate descriptions added to the vocabulary of Latin poetry. His intellectual self-confidence and independence of the traditional language of verse afforded him no scruples in the creation of novel constructions, and in the adoption of prosaic though significant phrases, occasionally reminding us of the manner of Tacitus. His versification resembles that of Ovid rather than Virgil, though vastly inferior to either. He often repeats the same word in a single line; the verses are frequently rough and inharmonious, and even when well constructed, seldom fit in neatly with each other; while his rhythm has a tendency to degenerate into something nearly approaching to rhyme. Niebuhr calls Lucan 'a bad poet belonging to an intolerable school' (Seneca's); but with this harsh judgment may be compared the more appreciative criticism of Merivale, Hist. Empire, c. 54 (end).

So highly esteemed was Lucan (like Statius) in the middle ages (cp. Dante Inf. 4. 90) that we are not surprised to find in existence a large number of MSS. of the 'Pharsalia.' The earliest belong to the tenth, or perhaps the ninth century.

LXIV.

M. ANNAEUS LUCANUS.

LIB. I. 119–182.

THIS extract describes two out of the six causes to which the poet ascribes the civil war between Pompey and Caesar. First (vv. 1–40), the rival genius and temper of the leaders: the older general desiring to retain in peace and popularity a reputation already won; the younger of a more restless and enterprising spirit, impatient of any but the first place in the State, and loving war for its own sake. Pompey is represented by the image of an ancient tree hung with past trophies, Caesar as a flash of lightning spreading ruin and dismay wherever it bursts. Secondly (vv. 40–64), the demoralization of Roman society through avarice and luxury promoted by foreign conquest; the growth of large estates and the consequent necessity of war and spoil to supply the appetite for debauchery and extravagance: ambition, violence, and corruption perverting policy and justice; and the interests of usurers combining with the exigencies of debtors to bring about a civil war.

MORTE tua discussa fides, bellumque movere
Permissum ducibus; stimulos dedit aemula virtus.
Tu nova ne veteres obscurent acta triumphos,
Et victis cedat piratica laurea Gallis,

1. Morte tua. In the preceding lines Lucan has been speaking of Julia, Caesar's daughter and Pompey's wife, who died 54 B.C. Had she lived, the poet considers that she might have prevented the breach between her husband and her father.

Discussa. Bentley, to avoid repetition after 'excusso' two lines before, suggests 'discissa:' 'discutere (he adds) non temere dictum invenies nisi de rebus noxiis et molestis.'

Fides, like 'fatum,' 'fortuna,' and others, is one of Lucan's favourite abstract terms, and is used in many various senses: here = 'mutual confidence.'

3. Nova .. acta, i.e. lest Caesar's recent victories in Gaul and Britain should eclipse your former triumphs in Spain, Sicily, and Pontus.

4. Victis .. Gallis = 'victoriae de Gallis reportatae,' a common use of the participle, especially in Livy and the poets.

Piratica laurea, Pompey's decisive overthrow of the pirates off the coast of Cilicia, 65 B.C.

Magne, times: te jam series, ususque laborum
Erigit, impatiensque loci fortuna secundi:
Nec quenquam jam ferre potest, Caesarve priorem,
Pompeiusve parem. Quis justius induit arma,
Scire nefas; magno se judice quisque tuetur:
Victrix causa deis placuit, sed victa Catoni.
Nec coiere pares: alter vergentibus annis
In senium, longoque togae tranquillior usu
Dedidicit jam pace ducem; famaeque petitor
Multa dare in vulgus, totus popularibus auris
Impelli, plausuque sui gaudere theatri;
Nec reparare novas vires, multumque priori
Credere fortunae: stat magni nominis umbra.
Qualis frugifero quercus sublimis in agro

5. Te jam must evidently refer to Caesar, though the usage of the language requires the indication of the same subject as was denoted by 'tu' v. 3. Bentley would read 'hunc,' supposing 'te' to have arisen from $\overline{hc}$, the abbreviation of 'hunc.' 'Jam' is perhaps intended to mark the transition here to a different subject, not to have the temporal force of ἤδη = 'long since.'

Series ususque, 'succession and experience of enterprises.'

6. Fortuna, 'success,' as below, vv. 17, 42. Caesar, when stopping at a small town in the Alps, is said to have exclaimed, 'Mallem hic primus esse quam Romae secundus.'

7. Jam (v. 20), 'any longer,' i. e. since the death of Julia; even if they could endure it before, they can do so no more.

8. Induit = 'induerit.' The subjunctive is used after the same phrase in Ov. Fast. 3. 325; Stat. Theb. 3. 562.

9. Scire nefas: cp. Hor. Od. 1. 11, 1. The meaning is: It is not permitted for man to know or to decide a case, where such judges as the gods and Cato took opposite sides.

Quisque for 'uterque,' as 'quis,' v. 8, for 'uter.' Bentley, without any authority from MSS., reads 'uterque.'

10. Deis, as giving the victory to Caesar.

Catoni, as adhering to Pompey after his defeat.

11. Alter: Pompey was nearly 60, having been born 106 B.C.: his rival was only six years younger. 'Subtiliter detrahit Caesari, cum vicerit senem' is the remark of a Scholiast on this passage.

13. Dedidicit .. ducem. An unusual expression, which Weber traces to Lucan's uncle Seneca, comparing Troad. 887 'Depone cultus squalidos, festos cape; Dedisce captam.'

14. Dare, not infinitive after 'didicit' (supplied from 'dedidicit') = he had lost the character of 'dux' in that of a 'famae petitor,' but rather the descriptive infinitive (Infinitivus Historicus) like 'ferre manum' below.

In vulgus is in several phrases used rather than the dative, probably to prevent confusion with the adverb.

Popularibus. Cp. Stat. Silv. 2. 7, 69 'Et gratum popularitate Magnum.'

15. Sui .. theatri, the first theatre of stone, which he had built for the Romans near the Campus Martius 55 B.C. See 7. 9 foll. 'Nam Pompeiani visus sibi sede theatri Innumeram effigiem Romanae cernere plebis.' Cicero describes the games which celebrated its opening, Ep. ad Div. 7. 1.

16. Multumque, for 'que' = 'but' after 'nec:' cp. Ov. M. 1. 15.

17. Stat .. umbra. Cp. Sen. Octav. v. 70 'Magni resto nominis umbra.' This, together with the contrasted 'nescia .. stare' in v. 27 tends to confirm the common reading 'stat' in the text, for which 'sat' has been needlessly proposed. 'Stat' prepares one for the following simile.

18. Frugifero .. agro. One scholiast takes this to represent Pompey's wealth, another more wisely interprets it

Exuvias veteres populi, sacrataque gestans
Dona ducum, nec jam validis radicibus haerens,
Pondere fixa suo est; nudosque per aera ramos
Effundens, trunco, non frondibus, efficit umbram:
Et, quamvis primo nutet casura sub Euro,
Tot circum silvae firmo se robore tollant,
Sola tamen colitur. Sed non in Caesare tantum
Nomen erat, nec fama ducis; sed nescia virtus
Stare loco, solusque pudor non vincere bello.
Acer, et indomitus, quo spes, quoque ira vocasset,
Ferre manum, et nunquam temerando parcere ferro;
Successus urgere suos, instare favori
Numinis, impellens quidquid sibi summa petenti
Obstaret, gaudensque viam fecisse ruina.
Qualiter expressum ventis per nubila fulmen
Aetheris impulsi sonitu, mundique fragore

of Rome. It is not however necessary to find a counterpart for every portion of this simile any more than e. g. for the 'expressum ventis per nubila' in the one that follows.

19. Veteres harmonizes with the 'veteres triumphos' of v. 3; but 'veteris,' found in old MSS., gives a force to 'populi,' which by itself is somewhat flat = 'the spoils won from some ancient people.'

20. Radicibus, ablative, 'no longer clinging to the soil by sturdy roots,' said of an effete, but still living tree; cp. Virg. Ae. 10. 423.

21. Nudos, 'leafless.' So Pompey won no new honours, nor sent forth fresh shoots of fame. One editor conjectures 'nullos' from Virgil's 'decisis .. ramis' Ae. 11. 5: but the trophy-trunk there spoken of is a different thing from the sacred oak meant here.

23. Et. So Bentley from one good MS.: most give 'sed:' and later editions 'at.'

24. Silvae, i.e. though so many powerful and distinguished Romans flourished around him, yet Pompey was alone adored.

Robore, 'trunk.' Cp. Catull. 62 (64). 107 'Indomitum turben contorquens flamine robur Eruit.'

25. Tantum, adverb, not the adjective, 'only.' Caesar had, beside reputation, the qualities next mentioned, 'virtus' etc.

27. Non vincere bello, i.e. he was ashamed of defeat in war, and of nothing else. Voss takes it, 'the only shame he knew was that of conquering by other means than the sword,' i.e. he was ashamed of advantages gained by compromise, stratagem, surrender, and the like. Bentley, comparing 7. 73, reads 'lentè' for 'bello:' 'his one sole care was to be swift in conquering.' But it is doubtful if 'pudor' could be used in this sense; nor does there appear to be any necessity for the change of text. Little can be said for joining 'bello' with 'acer' rather than 'vincere.'

29. Temerando .. ferro. 'Temerare' cannot be used, as has been supposed here, in its etymological sense = 'temere uti,' 'not one to shrink from the venture of the sword.' Rather, 'he never shrunk from dyeing the sword in blood' when 'spes' or 'ira' prompted. Bentley substitutes 'juri' for 'ferro,' i.e. he was always ready to sacrifice right to might: cp. 1. 225.

31. Impellens, 'driving before him,' or 'pushing away:' cp. Persius 2. 59.

32. Viam .. ruina. Bentley compares Sen. Herc. Fur. 66, 7 'Nec in astra lenta veniet, ut Bacchus, via; Iter ruina quaeret.' 'Ruina' is the natural word after 'impellens' and 'obstaret.'

33. Qualiter, i.e. 'Ita viam ruina faciebat, qualiter fulmen' etc. This form, not found in Virgil or Horace, is first used by Ovid: the corresponding 'taliter' occurs in Martial.

Expressum .. ventis, 'forced out through the clouds by the winds.' See note on Ov. M. 1. 56.

34. Aetheris, i.q. 'aeris:' the two words are used however sometimes indiscrimi-

Emicuit, rupitque diem, populosque paventes
Terruit, obliqua praestringens lumina flamma;
In sua templa furit, nullaque exire vetante
Materia, magnamque cadens, magnamque reverterns
Dat stragem late, sparsosque recolligit ignes.
Hae ducibus causae suberant: sed publica belli
Semina, quae populos semper mersere potentes.
Namque ut opes nimias mundo fortuna subacto
Intulit, et rebus mores cessere secundis,
Praedaque, et hostiles luxum suasere rapinae,
Non auro, tectisve modus, mensasque priores
Aspernata fames: cultus, gestare decoros
Vix nuribus, rapuere mares: fecunda virorum
Paupertas fugitur, totoque arcessitur orbe,
Quo gens quaeque perit. Tum longos jungere fines

nately. 'Impulsi,' 'fragore,' 'rupit' (see v. 31) convey the same idea of driving and crushing.

Mundi = 'coeli.' Catull. 62 (64). 206.

35. Rupitque diem, 'has riven the sky,' 'dies' in Lucan being often put for 'the air,' as 4. 68 'Incendere diem nubes oriente remotae:' so 7. 189; 8. 216. The scholiast explains 'prae fulgore suo obscuravit diem.' Shakspeare, Julius Caesar, A. 1, s. 3, 'When the cross-blue lightning seem'd to open The breast of heaven.'

36. Obliqua: so Sen. Thyest. 359 'obliqui via fulminis.'

Praestringens, 'dazzling.' Everywhere the three forms, 'perstringens,' 'praestringens,' and 'praestinguens' are confounded.

37. In sua templa, 'on the quarters of the sky, its home,' the well-known use of the word in Lucretius. The parallel is Caesar making war on the altars and hearths of his country.

Exire, 'carry out its course;' nothing acts as a limit beyond which the lightning or Caesar cannot go.

39. Sparsosque recolligit ignes may perhaps refer to Caesar after scattering his forces and spreading ruin and dismay among the 'populi paventes' of Gaul, Germany, Britain, and the rest, concentrating his legions for an attack on Rome. Cp. Sen. Oed. 503 'Lunaque dimissos dum plena recolliget ignes:' Virg. G. 1. 427. Statius refers to this splendid simile in his Ode on Lucan's birthday: see Silv. 2. 7, 49 (67).

40. Publica, emphatic, 'in the state,' as distinguished from the 'ducibus' etc., also 'open and manifest,' as contrasted with 'suberant' or latent causes.

41. Semina .. mersere involves a confusion of metaphors.

44. Praeda, 'dicitur de tota patria;' rapina, 'de aliqua parte,' Schol.: the latter is used in plural, Virg. Ae. 8. 263, elsewhere rarely.

45. Tectis, alluding to the overbuilding often referred to by Horace and others; the conjectures 'textis' and 'lectis' are needless.

46. Cultus: so Juvenal complains of men wearing 'bombycina,' 'multicia,' 'syrma,' 'monilia,' 'mitras' etc.

Gestare decoros, for 'gestari a nuribus decoros.' The infinitive is used epexegetically, like the Greek, 'nuribus' being of course the dative, joined with 'decoros.' Cp. Ov. Med. Fac. 25 'Feminea vestri potiuntur lege mariti, Et vix ad cultus nupta quod addat habet.'

47, 48. Fecunda virorum Paupertas. The idea is taken from Hor. Od. 1. 12, 42 foll. Grotius quotes from the Anthology a line of Palladas, *Μισοῦνται πενίην μητέρα σωφροσύνης.*

48, 49. Totoque .. perit: the whole world is ransacked for the wealth, of which every people dies.

Longos jungere fines, unite wide farms that hitherto had been separate and in different hands: 'longos' may be proleptic = so as to make extensive farms. Bentley suggests 'latos' to prevent the recurrence of the same word within

Agrorum, et quondam duro sulcata Camilli
Vomere, et antiquos Curiorum passa ligones
Longa sub ignotis extendere rura colonis.
Non erat is populus, quem pax tranquilla juvaret,
Quem sua libertas immotis pasceret armis.
Inde irae faciles, et, quod suasisset egestas,
Vile nefas; magnumque decus, ferroque petendum,
Plus patria potuisse sua; mensuraque juris
Vis erat: hinc leges, et plebiscita coactae,
Et cum Consulibus turbantes jura Tribuni:
Hinc rapti pretio fasces, sectorque favoris
Ipse sui populus, letalisque ambitus urbi,
Annua venali referens certamina campo.
Hinc usura vorax, avidumque in tempora fenus,
Et concussa fides, et multis utile bellum.

four lines. Such repetitions however are not infrequent in Lucan.

50. Duro (MSS), altered by Bentley into 'duri,' as more forcible.

52. Sub ignotis, not='usque ad ignotas gentes' as the Scholiast explains, but 'under the tillage of foreign peasants.' The farms were worked no more, as formerly in the days of the Curii and Camillus, by Roman hands, but by imported slaves. Cp. Juv. 14. 140 foll.

54. Quem sua .. armis, 'not such as to delight in liberty for their portion without the stir of arms.' Their craving for spoil made them prefer war to peaceful freedom. Cp. Tibull. 1. 1, 2. Bentley reads 'arvis' for 'armis'='in their untilled fields,' comparing 1. 28 'multos inarata per annos Hesperia.'

55, 56. Quod suasisset .. nefas. These words may be taken in more senses than one: 'the crime, that need had prompted, was lightly esteemed' or 'undertaken for a trifle,' i. e. straitened circumstances were held to excuse crime, perhaps with a reference to Catiline's conspiracy; or 'from avarice ('inde') sprang the odious crimes that poverty and despair might rather have urged;' or 'to wait for the promptings of need to crime was thought unworthy, while the ambition that sought to master one's country was deemed most glorious.'

58. Leges, passed both by senate and people.

Plebiscita, ordinances of the people, not approved by the senate.

Coactae is usually taken as a nominative with 'leges' or 'plebiscita:' but there is much to be said for Bentley's construction of it as a genitive with 'plebis,' reading 'plebis scita' in two words, i. e. compelled by force to vote on the side of the powerful.

59. Cum Consulibus, i. e. the tribunes, the natural counterchecks to the consuls, now conspiring with them to overthrow the rights of the people. This would seem to be the natural meaning of the words; they can hardly bear the signification which would be more true to history: 'Tribunes in their struggle with Consuls overthrowing right.' Some reject the whole line as an interpolation; while Bentley proposes 'rostra' for 'jura,' comparing 4. 799 (of 'Curio') 'Quid nunc rostra tibi prosunt turbata, forumque?'

60. Sector, here used for 'the distributor or seller.' Technically it means the bidder or purchaser of confiscated goods at a public sale.

62. Annua .. campo, the yearly elections held in the Campus Martius.

63. Avidumque in tempora foenus, 'hungry for the times of payment,' or 'as time went on' (like Lucr. 6. 711 'Nilus in aestatem crescit'), becoming a yawning gulf. 'Tempora' (found in some MSS.) better than 'in tempore,' which could scarcely mean 'seizing occasion for satisfying its greed.' Cp. Sen. Troad. 489 'in luctus suos Rex non avarus.' A plausible conjecture is, 'auctumque in foenora foenus.'

LXV.

LIB. I. 516–578.

IN this passage, which is an independent imitation of Virgil (G. 1. 464 foll.), Lucan paints the various omens and prodigies in earth, sea, and sky that betokened Caesar's march on Rome with the consequent evils of civil war, and tended to spread the panic and despair which he had previously described as created by the news of the Proconsul's advance. The diversity of style in description between Lucan and Virgil is very noticeable in this extract. See Nisard, Études sur Les Poëtes Latins, Tome Second, Part 4. Merivale, however, strangely enough denies that Lucan ever studied, and questions if he had ever read, Virgil; Hist. Empire, c. 64.

DANDA tamen venia est, tantorum danda pavorum:
Pompeio fugiente timent. Tum, ne qua futuri
Spes saltem trepidas mentes levet, addita fati
Pejoris manifesta fides, superique minaces
Prodigiis terras implerunt, aethera, pontum.
Ignota obscurae viderunt sidera noctes,
Ardentemque polum flammis, coeloque volantes
Obliquas per inane faces, crinemque timendi
Sideris, et terris mutantem regna cometen.
Fulgura fallaci micuerunt crebra sereno,
Et varias ignis denso dedit aere formas:

2. Pompeio fugiente, i. e. ordinary people may be excused their fears, when Pompey himself takes to flight.

4. Manifesta fides (Virg. Ae. 2. 309), 'plain evidence of a worse doom to come was given besides;' 'manifesta' as opp. to the 'bellorum murmure' spoken of v. 514, and the 'vana fama' of v. 464.

9. Terris, opp. to 'coelo' v. 7. To its terrible look above was added the knowledge of its baneful effects below.

Mutantem regna. Cp. Tac. Ann. 14. 22 'Inter quae et sidus cometes effulsit, de quo vulgi opinio est tanquam mutationem regis portendat.'

Cometen Bentley considers to be tautologous, and would read 'mutantis .. cometae' to be taken with 'sideris,' as the two words are frequently joined by authors. But redundancy is a characteristic defect of Lucan's descriptions.

10. Fallaci .. sereno, 'amid the treacherous calm of the sky,' when you never would expect lightning. Cp. Hor. Od. 1. 34, 6 foll.; see Virg. G. 1. 487 'Non alias coelo ceciderunt plura sereno Fulgura.' Bentley suggests that Lucan wrote 'ceciderunt' here on the ground that he would not have placed 'micuerunt' so close to 'emicuit' v. 13: but see on 1. 49, and many other places.

11. Varias .. formas, explained by 'jaculum,' 'lampas' in the following lines.

Denso .. aere: a Stoic doctrine. MSS. give 'tenso,' 'tento;' but Weber quotes Sen. Q. N. 7. 21 'Placet ergo nostris Stoicis cometas, sicut faces, sicut turbas trabesque et alia ostenta coeli denso aere creari.'

Nunc jaculum longo, nunc sparso lumine lampas
Emicuit coelo; tacitum sine nubibus ullis
Fulmen, et Arctois rapiens de partibus ignem
Percussit Latiale caput, stellaeque minores,
Per vacuum solitae noctis decurrere tempus,
In medium venere diem; cornuque coacto
Jam Phoebe toto fratrem cum redderet orbe,
Terrarum subita percussa expalluit umbra.
Ipse caput medio Titan cum ferret Olympo,
Condidit ardentes atra caligine currus,
Involvitque orbem tenebris, gentesque coegit
Desperare diem; qualem, fugiente per ortus
Sole, Thyesteae noctem duxere Mycenae.
Ora ferox Siculae laxavit Mulciber Aetnae,
Nec tulit in coelum flammas, sed vertice prono
Ignis in Hesperium cecidit latus; atra Charybdis
Sanguineum fundo torsit mare; flebile saevi

Bentley joins the following line with this, placing a full stop at 'lampas,' and constructing 'emicuit' with 'fulmen.'

13. Tacitum, i.e. unaccompanied with thunder, another unusual phaenomenon. Oudendorp conjectures 'jactum,' without any point.

14. Arctois: see v. 477 of this book. This is symbolical of the quarter from which Caesar was to approach Rome. Lightning in ordinary times would be represented as coming from the South.

15. Latiale caput means probably the Roman Capitol; not, as some take it, the temple or statue of Jupiter Latiaris on the Alban mount. 'Latialis' and 'Latiaris' are forms of the same word equally common.

16. Decurrere, 'run out,' i.e. finish their course: one MS. has 'discurrere.' Cp. 10. 501 'Quam solet aetherio lampas decurrere sulco.'

17. Cornu..coacto, 'the horns meeting in the completed orb,' i.e. when the moon was full: so Prop. 4. 4 (3. 5), 27 'coactis Cornibus in plenum menstrua Luna redit.'

18. Fratrem .. redderet, 'just when she was reflecting perfectly her brother's (the Sun's) light.'

21. Condidit. Observe the alliteration in this line. Nisard remarks on the superiority of Virgil's lines, 'Sol caput obscura nitidum ferrugine texit Impiaque aeternam timuerunt secula noctem' l. c.

22. Orbem, 'the earth,' not 'its disk.' Statius (quoted by Weber), seems to have imitated this line: 'et occiduum longe Titana secuti Desperasse diem' Theb. 4. 284.

23. Fugiente per ortus. Cp. Sen. Thyest. 821 foll. 'Ipse insueto novus hospitio Sol auroram videt occiduus Tenebrasque jubet surgere nondum Nocte parata.'

25. Aetnae. Here the poet begins to specify the prodigies on earth (cp. v. 5), as hitherto those of the heavens, and afterwards, at v. 28, those on the sea. Contrast Virgil's simpler lines l. c. 'Quoties Cyclopum effervere in agros Vidimus undantem ruptis fornacibus Aetnam Flammarumque globos liquefactaque volvere saxa.'

26. Vertice prono, 'whirling downwards the flame fell on the Italian side' (of the mountain). 'Hesperium latus' is taken from Virg. Ae. 3. 418 (in connexion, as here, with Charybdis). 'Vertex' (the same word as 'vortex,' see Quintil. Inst. Or. 1. 7) is often used of flame, as well as of wind and water: see e.g. Virg. Ae. 12. 672 'Ecce autem flammis inter tabulata volutus Ad coelum undabat vortex.' This of course portended the devastation coming on Italy.

28. Saevi. It has been proposed to read 'laevi' here instead of 'saevi,' as hardly agreeing with 'flebile;' but the

Latravere canes. Vestali raptus ab ara
Ignis, et ostendens confectas flamma Latinas
Scinditur in partes, geminoque cacumine surgit,
Thebanos imitata rogos. Tum cardine tellus
Subsedit, veteremque jugis nutantibus Alpes
Discussere nivem. Tethys majoribus undis
Hesperiam Calpen, summumque implevit Atlanta.
Indigetes flevisse deos, Urbisque laborem
Testatos sudore Lares, delapsaque templis
Dona suis, dirasque diem foedasse volucres
Accipimus, silvisque feras sub nocte relictis
Audaces media posuisse cubilia Roma.
Tum pecudum faciles humana ad murmura linguae,
Monstrosique hominum partus numeroque modoque
Membrorum, matremque suus conterruit infans:
Diraque per populum Cumanae carmina vatis
Vulgantur: tum, quos sectis Bellona lacertis
Saeva movet, cecinere deos, crinemque rotantes

latter word means that, though the hounds were savage, their cry was doleful: cp. Hom. Od. 12. 86, 87.

30. Ostendens confectas, 'the flame of the sacrifice that marked the close of the Latin festival,' on the Alban mount in honour of Jupiter Latiaris, during which holiday there was a sacred truce and no battle could take place while it lasted. Cp. 5. 402 'Vidit flammifera confectas nocte Latinas.'

32. Rogos, the pyre on which Eteocles and Polynices were burned, and the flame of which divided in two to mark the hatred of the brothers even in death. See Stat. Theb. 12. 431 'exundant diviso vertice flammae.'

Cardine, = 'axe, ut tamen non polus, verum quaevis alia pars terrae indicetur' Weber. A subsidence after an earthquake is meant. Virgil (l. c.) confines it to the Alps: 'insolitis tremuerunt motibus Alpes.'

35. Summumque implevit Atlanta, 'filled (i. e. overflowed) Mauritania's shore to the edge of Atlas;' 'rose to the top of Atlas' involves too much of an exaggeration. Bentley (from the 'impulit' of one MS.) suggests 'Mauramque impellit Abylam,' i. e. 'with huger billows dashes against' the two columns of Hercules. The tidal waves accompanying an earthquake are here alluded to.

38. Diem foedasse, said of birds seen usually only at night. Cp. Virg. l. c. 'importunaeque volucres Signa dabant.' Note the alliteration in this and the sigmatism in the preceding line.

40. Cubilia; marking the desertion of the city: so Virgil l.c. 'et altae Per noctem resonare lupis ululantibus urbes.' Shakspeare less accurately, 'a *lioness* hath whelped in the streets' Julius Caesar.

41. Contrast Virgil's more impressive simplicity, 'pecudesque locutae, Infandum.'

42. Monstrosi, a syncopated form of the common 'monstruosus' first found in Lucan. The following line contains a vivid picture.

44. Cumanae .. vatis, the Sibyl. There is no need of altering the Latin form 'Cumanae' into the Greek 'Cumaeae,' because the latter happens to be more common in Virgil and other poets. One Scholiast on this passage gives an example of these 'dira carmina.' 'Regna ruent Romae ferro flammaque fameque' signified by the initials: R.R.R. F.F.F.

45, 46. Quos .. cecinere deos. The 'Bellonarii' or priests of Bellona who always wounded their arms or legs when they offered sacrifices to their Deity are here meant: cp. Tibull. 1. 6, 45 foll. 'Cecinere deos' is not 'sang the oracles of the gods,' nor 'foretold the anger of their gods,'

Sanguinei populis ululârunt tristia Galli.
Compositis plenae gemuerunt ossibus urnae.
Tum fragor armorum, magnaeque per avia voces
Auditae nemorum, et venientes comminus umbrae:
Quique colunt junctos extremis moenibus agros,
Diffugiunt; ingens urbem cingebat Erinnys,
Excutiens pronam flagranti vertice pinum,
Stridentesque comas: Thebanam qualis Agaven
Impulit, aut saevi contorsit tela Lycurgi
Eumenis, aut qualem, jussu Junonis iniquae,
Horruit Alcides, viso jam Dite, Megaeram.
Insonuere tubae, et quanto clamore cohortes
Miscentur, tantum nox atra silentibus auris
Edidit, et medio visi consurgere campo
Tristia Sullani cecinere oracula Manes;
Tollentemque caput gelidas Anienis ad undas
Agricolae fracto Marium fugere sepulchro.

('iratos' being understood from 'saeva,' and 'Deos' being taken for 'Deam' = Bellona), but 'sang songs about their gods,' giving the notion of terror and superstition: cp. Persius 5. 187. Equally unsatisfactory are Bentley's emendation, 'saeva monet (MSS.) placare d.' and 'sensere deos,' as Van Jever proposes. To take 'quos deos' for 'dii quos' and to construct 'saeva' with 'cecinere' would be very harsh.

47. Sanguinei; found in the best MSS. A few have 'sanguineum,' with 'crinem.'

Populis, i.e. 'to the nations,' not only to Rome. Bentley proposes 'Cybeles,' as in Phaedr. 4. 1, 4 'Galli Cybeles.' The priests of Cybele were called so from the Gallus, a river in Phrygia (the original seat of her worship), the waters of which made men mad.

49. Cp. Virg. l.c. 'Armorum sonitum toto Germania coelo Audiit * * * Vox quoque per lucos vulgo exaudita silentes Ingens.'

50. Venientes comminus umbrae surpasses in brevity and force Virgil's 'simulacra modis pallentia miris Visa sub obscurum noctis.'

53. Pronam .. pinum, 'a pine-torch held before her,' i.e. shaking out its sparks ('excutiens') in the face of all she met. 'Pronus' is a favourite epithet with Lucan.

54. Stridentes, i.e. in reference to the snakes, of which it was composed.

55. Contorsit tela, 'turned the weapons of the wild Lycurgus' against himself, and his son Dryas, whom he killed in the belief that he was cutting down a vine. The madness was sent on him for his impiety toward Dionysus.

56. Eumenis. The singular is not found before Lucan, but is used by Silius and Statius. There is apparently no authority in Greek for such an use. 'Erinnys' is the common word, as above, v. 52.

Jussu .. iniquae, imitated from Virg. Ae. 8. 292.

57. Viso jam Dite, i.e. terrible even after he had seen Pluto.

Megaeram. See Sen. Herc. Fur. 101 'agmen horrendum anguibus Megaera ducat.'

59. Silentibus, i.e. where silence should have been.

Auris. Several MSS. give 'umbris' = 'the shades of night' as in Catull. 64 (66). 55 'per aetherias .. umbras.'

60. Campo, sc. Martio, where Sulla was buried.

63. Fracto, i.e. either by Marius himself, or more probably (comparing Virg. G. 1. 497), by the casual plough of the rustic. Marius and Sulla are represented as appearing, partly from their having been the leaders of the last great civil war,

LXVI.

LIB. III. 399-452.

A DESCRIPTION of a sacred grove near Massilia, which, in order to procure timber for conducting his famous siege of that city, Caesar did not scruple to cut down. While his soldiers shrink from the sacrilege, the general fells the first tree: and the army, fearing the gods less than their leader, follow his example. Nisard praises this as one of the finest pieces in the poem: 'le style en est meilleur parceque la pensée en est nette, et les circonstances claires.' Études, Vol. 2, p. 93.

Lucus erat longo nunquam violatus ab aevo,
Obscurum cingens connexis aera ramis,
Et gelidas alte submotis solibus umbras.
Hunc non ruricolae Panes, nemorumque potentes
Silvani, Nymphaeque tenent, sed barbara ritu
Sacra deum, structae diris altaribus arae,
Omnisque humanis lustrata cruoribus arbor.
Si qua fidem meruit superos mirata vetustas,
Illis et volucres metuunt consistere ramis,

partly as the representatives of the democratic or Caesarian, and the oligarchical or Pompeian cause.

Sepulchro, with 'tollentem,' 'lifting his head from the shattered tomb.'

1. Nunquam violatus, 'never profaned (by axe) from distant time:' as below, v. 37 'violata in robora.' 'Temeratus' is similarly used.

2. Cingens .. aera; an uncommon expression, but which means, 'within its interlacing boughs enclosing a darkened atmosphere,' not 'ramis' with 'obscurum,' 'darkened by the branches.' Lucan has in his mind Virg. G. 2. 123. There is a kind of zeugma in 'cingens aera et umbras.' Bentley, relying on the questionable parallel of 1. 140, reads 'efficiens' for 'cingens.'

3. Alte .. solibus, lit. 'the rays of the sun repelled high up,' i.e. by the height and thickness of the foliage: cp. Sen. Ep. 4. 12 'lucus et conspectum coeli ramorum aliorum alios protegentium umbra submovens.'

4. Panes in the plural, first used by Ovid for any rural deities like Pan; see Her. 4. 171 'Sic faveant Satyri montanaque numina Panes.' Compare the use of 'Sileni.' See on Catull. 62 (64). 252.

6. Diris altaribus arae is the reading of all the MSS., for which has been substituted 'sacris feralibus' from 6. 429 'tristes sacris feralibus aras.' 'Arae' are the steps and basement of the altar, 'altaria' the superstructures on which the victims were offered, in this case human sacrifices: hence 'diris.' Bentley quotes Quintil. Declam. 12. 26 'quod aris altaria non imposuimus.'

7. Arbor, as in three good MSS., preferable to the 'arbos' of most editions, as lessening the sigmatism of the line. Virgil always uses the older form.

8, 9. Si qua .. ramis, 'if any degree of pious antiquity can make a story credible, we must believe the tale that not

Et lustris recubare ferae; nec ventus in illas
Incubuit silvas, excussaque nubibus atris
Fulgura: non ullis frondem praebentibus auris
Arboribus suus horror inest: tum plurima nigris
Fontibus unda cadit, simulacraque maesta deorum
Arte carent, caesisque extant informia truncis.
Ipse situs, putrique facit jam robore pallor
Attonitos: non vulgatis sacrata figuris
Numina sic metuunt; tantum terroribus addit,
Quos timeant, non nosse deos. Jam fama ferebat
Saepe cavas motu terrae mugire cavernas,
Et procumbentes iterum consurgere taxos,
Et non ardentis fulgere incendia silvae,
Roboraque amplexos circumfluxisse dracones.
Non illum cultu populi propiore frequentant,

even birds will sit upon those branches.' Virgil has a similar line, Ae. 10. 792 'Si qua fidem tanto est operi latura vetustas.' Bentley would read 'sique fidem.'

Superos mirata; an age reverencing the gods is more entitled to credit. There is little to be said for the suggestion of 'lucos' for 'superos.'

Illis. The 'illic' of one good MS. seems preferable, as 'illas' occurs in the next line.

11. Excussa, merely descriptive of 'fulgura;' supply 'incubuere.'

12, 13. Praebentibus, dative after 'arboribus;' 'though yielding their leaves to the motion of no breeze, in those trees resides a natural shiver.' 'Praebentibus' is the reading of the best MSS., 'rapientibus' is found as a gloss in one. Bentley alters into 'quatientibus:' others into 'praedantibus.' I can hardly think that 'praebere frondem' could be said of a gale bending the foliage and as it were offering it to the passers-by, as has been suggested to me.

13. Suus, i. e. not caused by wind.

Horror: not common in this sense: but used again 5. 154 'nulloque horrore comarum Excussae laurus.' Compare a somewhat similar description of a grove in Sen. Thyest. 669 foll. esp. v. 677 'Nec dies sedat metum: Nox propria luco est.'

16, 17. Putrique facit .. Attonitos, i. e. at the unsightliness of the crumbling images the men were awe-stricken.

Pallor. Bentley reads 'paedor' unnecessarily, 'pallor' signifying any repulsive colour or aspect: cp. 6. 514: and Lucr. 4. 335 'palloribus omnia pingunt.'

17, 18. Non vulgatis .. metuunt, 'so frightened are they at deities enshrined in such unusual shapes,' as the next words explain: they fear, but whom they fear, they know not: and this ignorance increases their alarms. 'Non' may also be taken with 'metuunt' = 'men do not fear deities represented in the usual way, as they fear these.'

19. Non nosse: infinitive for substantive = τὸ ἀγνοεῖν, as often in Lucan and Lucretius.

Jam fama; another cause for their fears, not only the strange appearance of the gods, but the tales told of the place. One MS. has 'nam' instead of 'jam.'

21. Procumbentes, not, as below, v. 28, 'cut down,' which would contradict v. 1: but 'falling of themselves.'

22. Non ardentis. Cp. Sen. Thyest. 673 foll. 'quin tota solet Micare flamma silva, et excelsae trabes Ardent sine igni.'

23. Circumfluxisse, the reading of the best editions. The MSS. fluctuate between 'circumflexisse' (used actively always by Virgil, who alone employs the word) and 'circumfulsisse.' Cp. Varro R. R. 2. 9, 2 'mulos circumfluxisse (lupum) et ungulis caedendo eum occidisse.'

24. Illum, sc. 'lucum,' as 'hunc' in v. 4. G. E. Weber reads 'illam' in reference (I presume) to the 'silvae' of v. 22.

Cultu, not = the people will not dwell

Sed cessere deis: medio cum Phoebus in axe est,
Aut coelum nox atra tenet, pavet ipse sacerdos
Accessus, dominumque timet deprendere luci.
Hanc jubet immisso silvam procumbere ferro,
Nam vicina operi, belloque intacta priori,
Inter nudatos stabat densissima montes.
Sed fortes tremuere manus, motique verenda
Majestate loci, si robora sacra ferirent,
In sua credebant redituras membra secures.
Implicitas magno Caesar torpore cohortes
Ut vidit, primus raptam librare bipennem
Ausus, et aeriam ferro proscindere quercum,
Effatur, merso violata in robora ferro:
Jam ne quis vestrum dubitet subvertere silvam;
Credite me fecisse nefas. Tum paruit omnis
Imperiis, non sublato secura pavore
Turba, sed expensa superorum, et Caesaris ira.
Procumbunt orni, nodosa impellitur ilex;
Silvaque Dodonis, et fluctibus aptior alnus,

near the spot, but, they worship by keeping their distance: even the priest (v. 26) fears to draw nigh to worship ('accessus').

25. Cessere deis, active, supplying 'lucum'='they have left it, surrendered it to the gods.

26. Ipse sacerdos; not even the Druid will approach: how much less then the people.

28. Jubet, sc. Caesar.

Immisso better than the 'immenso' of some MSS., or the conjecture 'immerso;' the notion is that of invasion.

29. Operi, as often in Livy and elsewhere, of siege works: see v. 385.

31. Fortes, 'the sinewy arms shrank trembling from the task.' Bentley, in order to make the whole sentence run smoother, suggests 'sontes tenuere manus:' but 'moti' easily finds a subject in 'milites' supplied from 'manus.'

33. Redituras, as had happened to Lycurgus: see on 1. 570 (55).

34. Torpore. This line is quoted by Priscian with 'torpore,' not 'terrore' given in many texts; the word denotes the stupor and inaction caused by fear.

35. Librare. The MSS. here, as in many similar cases, vary between 'librare' and 'vibrare.' If any distinction is to be drawn between them, 'vibrare' is to flash a weapon in the light for mere show; 'librare' to balance and adjust it to the hand for a blow or discharge. The sense then would require 'librare' in this passage.

36. Ferro. The repetition of 'ferro' within two lines is very awkward, and would doubtless have been removed if Lucan had corrected his poem. Bentley conjectures 'properans prosternere,' arguing that 'proscindere' is inapplicable to a tree: but why should not Lucan have used so natural a word, applied as it is to the earliest ploughing, first in such a sense?

39. Me fecisse nefas, i.e. if there be any impiety in the act, I have done it: and on me, not you, will the punishment fall.

41. Expensa, 'weighing Caesar's anger against that of Heaven,' they dread the former most, and consequently obey him.

42. An imitation of Virg. Ae. 6. 180.

43. Dodonis, the adjective, which is common in Ovid, with the last syllable lengthened by caesura. This is given in the best MSS.: in the margin of one is found 'Dodones,' the Greek genitive, like 'Libyes,' 'Europes.' The Chaonian oak is of course meant here.

Et non plebeios luctus testata cupressus,
Tum primum posuere comas, et fronde carentes
Admisere diem, propulsaque robore denso
Sustinuit se silva cadens. Gemuere videntes
Gallorum populi; muris sed clausa juventus
Exultat: quis enim laesos impune putaret
Esse deos? Servat multos Fortuna nocentes,
Et tantum miseris irasci numina possunt.
Utque satis caesi nemoris, quaesita per agros
Plaustra ferunt, curvoque soli cessantis aratro
Agricolae raptis annum flevere juvencis.

LXVII.

LIB. VII. 251–330.

CAESAR'S address to his legions before the Battle of Pharsalia. The entire speech is at once the fruit of Lucan's imagination and an exercise of his rhetoric. It has nothing in common with that sketched in the Commentaries De Bell. Civ. 3. 90, which last agrees far more with the spirit of Caesar's character and policy. Here the great general declaims, as Nisard says, in the tone of a brigand-chief revelling in strife and bloodshed. (See esp. vv. 43–45.) Spoil or the gibbet, he tells his soldiers, is before them. They have only some feeble mercenaries, indifferent to the issue, to conquer; or else they have a second Sulla to butcher them, if defeated. For himself, if unsuccessful, he is resolved on suicide. Mercy is to be afforded to none but fugitives. Let them destroy their camp and entrenchments; they will soon be in possession of those of the enemy.

44. Non plebeios. The cypress was too rare a tree to be planted except over the graves of the wealthy: cp. Hor. Od. 2. 14, 23.

46. Robore denso, ablative of cause or instrument after 'sustinuit' = 'from the thickness of the trees,' or abl. absolute = so thick were the trees.

47. Sustinuit se .. cadens, i.e. 'quominus caderet.' The trees were so thick that they propped one another from falling.

50. Multos. Markland proposes to read 'magnos' to contrast with 'miseris,' v. 51: see his note on Stat. Silv. 3. 3, 68. But 'Fortuna' (see Hor. A. P. 201) means here 'success.' 'Many criminals are preserved, because they are fortunate; it is only the unfortunate, whom the gods have power to punish.' For the sentiment compare Juv. 13. 103 foll. 'multi Committunt eadem diverso crimina fato; Ille crucem sceleris pretium tulit, hic diadema.'

53, 54. Soli. G. E. Weber constructs this genitive with 'agricolae,' like *νέκταρ ἐωνοχόει*; this is better than to take it with 'annum,' the 'produce of the soil unturned by the plough.' For a similar use of 'annus' see 3. 70.

O DOMITOR mundi, rerum fortuna mearum,
Miles, adest toties optatae copia pugnae;
Nil opus est votis, jam fatum arcessite ferro:
In manibus vestris, quantus sit Caesar, habetis.
Haec est illa dies, mihi quam Rubiconis ad undas
Promissam memini, cujus spe movimus arma,
In quam distulimus vetitos remeare triumphos.
Haec eadem est hodie, quae pignora, quaeque Penates
Reddat, et emerito faciat vos Marte colonos.
Haec, fato quae teste probet, quis justius arma
Sumpserit, haec acies victum factura nocentem est.
Si pro me patriam ferro, flammisque petistis,
Nunc pugnate truces, gladiosque exsolvite culpa.
Nulla manus belli mutato judice pura est.
Non mihi res agitur, sed vos, ut libera sitis
Turba, precor, gentes ut jus habeatis in omnes.
Ipse ego, privatae cupidus me reddere vitae,
Plebeiaque toga modicum componere civem,

1. Fortuna, the cause of my success, or on whom my enterprises depend.

3. Nil opus .. ferro, in reference to 'toties optatae' of the line before: 'No need have we more of wishes and of prayers; now summon destiny to the trial of the sword,' or better, 'bring on, hasten destiny by the sword,' as in 4. 484 'Arcessas dum fata manu.'

4. In manibus, i.e. on you depends what Caesar is to be.

6. Promissam. See 1. 386 foll. 'His cunctae simul assensere cohortes, Elatasque alte quaecunque ad bella vocaret Promisere manus.'

7. In quam .. triumphos, not 'to which we have put off returning to the triumphs once denied us,' but, taking 'remeare' with 'vetitos,' in the sense of 'quibus vetitum est remeare,' = the triumphs forbidden to return,' the triumphal procession being put for the victorious army. Caesar's opponents had prevented his triumph after his victories in Spain, 60 B.C.

9. Emerito .. Marte, 'having served out your time in war.' Cp. Livy 39. 19, and often elsewhere, 'emerita stipendia.' Some MSS. have 'emeritos.' This and the preceding line are not found in the best MSS., and have been thought to be spurious: but with the exception of 'hodie,' which is superfluous, there is nothing in them which is not worthy of the poet and suitable to the context.

10. Haec must go with 'acies' (in the sense of battle), unless we suppose Lucan wrote 'acie,' and 'haec' refers to 'dies' of v. 5 = this is the day to prove by the witness of heaven (shewn in the result of the battle) who etc. Cp. 1. 126 'quis justius induit arma, Scire nefas.'

11. Victum, i.e. on the side of the vanquished, whichever it be, will lie the guilt of civil war.

13. Gladiosque exsolvite culpa; i.e. by conquering 'clear your swords from guilt;' for then the gods will shew that they are on your side. Some MSS. have 'gladiisque exsolvite culpam.' Both constructions are admissible.

14. Mutato judice, i.e. if we are vanquished and the foe thus become the judge to decide on the war, none of us will be held guiltless. It is better to take 'belli' with 'judice,' than with 'pura' = 'innocent of the war,' though the latter may be justified by the analogy of Horace's 'scelerisque purus' Od. 1. 22, 1.

18. Plebeiaque toga. Caesar pretends that he was ready to yield even his patrician rank, and confine himself to the

Omnia dum vobis liceant, nihil esse recuso.
Invidia regnate mea: nec sanguine multo
Spem mundi petitis; Graiis delecta juventus
Gymnasiis aderit, studioque ignava palaestrae,
Et vix arma ferens, et mixtae dissona turbae
Barbaries: non illa tubas, non agmine moto
Clamorem latura suum. Civilia paucae
Bella manus facient: pugnae pars magna levabit
His orbem populis, Romanumque obteret hostem.
Ite per ignavas gentes, famosaque regna,
Et primo ferri motu prosternite mundum;
Sitque palam, quas tot duxit Pompeius in Urbem
Curribus, unius gentes non esse triumphi.
Armeniosne movet, Romana potentia cujus
Sit ducis? aut emptum minimo vult sanguine quisquam

status of a modest citizen, of which the 'toga composita' (as opp. to the flowing, sweeping patrician dress) would be the emblem.

20. Invidia regnate mea, 'on me be the hate, if only you win the power,' i. e. let my foes accuse me of seeking empire, of stirring up civil war etc., I care not, if only you gain the benefit of victory. Weber compares Livy 24. 25 (whence Lucan may have borrowed so striking a phrase) 'Quid enim sua sponte fecisse Hieronymum puerum ac vixdum pubescentem facere potuisse? Tutores ac magistros ejus sub aliena invidia regnasse.'

Nec sanguine, i. e. yet after all with small bloodshed of yours may ye win the world: the enemy is so effeminate and feeble. The 'fluvii cruoris' of v. 43 are of course those of the enemy.

21. Delecta. Bentley reads 'collecta' as more suitable to the general meaning: but 'delecta' may have an irony in it, 'the flower' but of what? Grecian training-schools!

22. Studioque ignava, unfitted for real fighting by their passion for the mock-combats of the ring.

25. Latura, i. q. 'intellectura;' 'Vix clamor eorum in moto agmine audietur' Schol. It is better to take it in the simpler sense, 'unable to support,' like 'arma ferens,' just above, = 'enduring the weight of arms.'

25–27. Civilia .. hostem, i. e. there will be but few citizens, or countrymen even, among them to wage a *civil* war. The great service of the battle will be to rid the world not of Rome's citizens but Rome's enemies.

His .. populis, so v. 45. The plural is emphatic = 'many and motley races like these,' one in nothing but enmity to Rome.

28. Famosaque regna, e. g. mercenaries from Syria, Armenia, Arabia, Media, etc. See below in the description of the battle itself, vv. 514, 540 foll.

30. Sitque palam: an expression not uncommon in Plautus, Terence, and Cicero, but rare in the classical poets. See however Lucr. 2. 567: cp. Id. 5. 1155 'id fore clam.'

31. Unius .. triumphi. 'Tot' is to be taken with 'curribus.' 'Let the world see that the nations which Pompey led in so many triumphs were not really worthy to gain him one,' i. e. his victories over all these feeble nations put together did not constitute a true claim for a single triumph.

32. Movet. On this use of the verb see Bentley's note on Hor. S. 1. 10, 78 'Men' moveat cimex Pantilius aut cruciet, quod Vellicet' etc. Cp. Val. Fl. 7. 131 (29).

33. Emptum, accusative neuter, said not of 'Magnum' but 'Magnum praeponere,' i. e. does any alien care for setting up Pompey over Italy, if it must be purchased by one drop of blood? Cp. Virg. Ae. 10. 503.

Barbarus Hesperiis Magnum praeponere rebus?
Romanos odere omnes, dominosque gravantur,
Quos novere magis: sed me Fortuna meorum
Commisit manibus, quorum me Gallia testem
Tot fecit bellis. Cujus non militis ensem
Agnoscam? coelumque tremens cum lancea transit,
Dicere non fallar, quo sit vibrata lacerto.
Quod si signa ducem nunquam fallentia vestrum
Conspicio, faciesque truces, oculosque minaces,
Vicistis: videor fluvios spectare cruoris,
Calcatosque simul reges, sparsumque senatus
Corpus, et immensa populos in caede natantes.
Sed mea fata moror, qui vos in tela ruentes
Vocibus his teneo: veniam date bella trahenti,
Spe trepido: haud unquam vidi tam magna daturos,
Tam prope me superos: camporum limite parvo
Absumus a votis: ego sum, cui, Marte peracto,
Quae populi, regesque tenent, donare licebit.
Quone poli motu, quo coeli sidere verso,
Thessalicae tantum, superi, permittitis orae?
Aut merces hodie bellorum, aut poena paratur.
Caesareas spectate cruces, spectate catenas,
Et caput hoc positum rostris, effusaque membra,

35, 36. Omnes . . magis. 'Omnes,' accusative, with 'Romanos.' 'Quos' (not 'Quo') seems to be the MS. reading: 'they hate all Romans: but most they hate whom best they know,' i. e. those who have conquered and ruled them, viz. Pompey; and thus they are most likely to turn against him.

Meorum, i. e. my own fellow-citizens and friends, not conquered foes as my rival's troops consist of.

37. Quorum. Bentley prefers the 'quarum' of some MSS., sc. 'manuum,' the hands that wielded the 'ensem,' 'lancea,' which follow.

40. Dicere non fallar = 'in dicendo,' 'I shall not be mistaken in saying,' i e. I shall know for certain, a rare construction. The repetition of the same verb in the next line ('fallentia') is awkward though not unusual in Lucan.

44. Simul should be taken with all three accusatives.

Senatus. The senate is viewed poetically as a single individual. That body was almost wholly on the side of Pompey.

46. Mea fata moror, 'I delay the settlement of my destiny,' i. e. the victory I feel to be certain.

47. Trahenti, 'deferring.'

48. Trepido may either be verb or adjective; but it is best to take it as the latter, containing the ground of 'trahenti' = 'putting off in the flutter of hope the hour of the fight.'

52. Cp. 7. 848 'Thessalica infelix quo tanto crimine tellus Laesisti superos, ut te tot mortibus unam Tot scelerum fatis premerent?' Here the poet makes Caesar wonder by what extraordinary dispensation the destiny of Rome (involving for the combatants 'aut merces aut poena') should have to be settled in Thessaly. Cp. Virg. G. 1. 490 foll.

Sidere verso: i. e. its natural course altered.

53. Permittitis. Some texts have 'promittitis.'

Septorumque nefas, et clausi proelia campi:
Cum duce Sullano gerimus civilia bella.
Vestri causa movet; nam me secura manebit
Sors quaesita manu: fodientem viscera cernet
Me mea, qui nondum victo respexerit hoste.
Di, quorum curas abduxit ab aethere tellus,
Romanusque labor, vincat, quicumque necesse
Non putat in victos saevum destringere ferrum,
Quique suos cives, quod signa adversa tulerunt,
Non credit fecisse nefas: Pompeius in arto
Agmina vestra loco, vetita virtute moveri,
Cum tenuit, quanto satiavit sanguine ferrum!
Vos tamen hoc oro, juvenes, ne caedere quisquam
Hosti terga velit: civis, qui fugerit, esto.
Sed dum tela micant, non vos pietatis imago
Ulla, nec adversa conspecti fronte parentes
Commoveant: vultus gladio turbate verendos.
Sive quis infesto cognata in pectora ferro
Ibit, seu nullum violabit vulnere pignus,
Ignoti jugulum, tanquam scelus, imputet hostis.

57. Septorumque nefas refers to the massacre by Sulla of the four Marian legions consisting of the Samnite and Lucanian prisoners taken in the battle before the Colline gate, 82 B.C. They were butchered by the soldiers in the 'Villa Publica' close to the 'Ovile' or 'Septa,' the enclosure in the Campus Martius: hence 'clausi campi.' Cp. 2. 196 'Tum flos Hesperiae, Latii jam sola juventus, Concidit, et miserae maculavit ovilia Romae.'

58. Sullano, i.e. who not only represents Sulla's party but is capable of Sulla's cruelties: cp. 1. 326 'Et docilis Sullam scelerum vicisse magistrum.'

59. Vestri. It is for you, not for myself I fear.

Manebit, i.e. in case of defeat.

61. Respexerit, 'he that looks back to flee while the foe remains unconquered will see me plunge the steel into my heart,' i.e. the moment my army despairs of conquering their enemy, I will kill myself. Some MSS. have 'victum hostem.'

64. Destringere is obviously preferable to the 'distringere' of several MSS. The latter word is 'to pull in different directions,' 'destringere' = 'to draw out,' sc. 'vagina.'

67. Loco best taken with 'in arto,' not with 'moveri' in the sense of 'your valour hindered from changing its field.' The allusion is to Pompey bursting through the lines of Caesar before Dyrrachium. See 6. 163 foll.

69. Tamen. Although you were thus treated and might fairly claim vengeance, yet spare.

70. Qui fugerit, contrasted with the following 'dum tela micant.' Once let him flee, treat him no longer as a 'hostis' but as a citizen; as long as the foe resists, spare him not though he be your father.

71. Pietatis imago, 'thought of natural affection:' see Virg. Ae. 10. 824.

75, 76. Seu nullum .. hostis: 'or if he shall outrage no tie of kindred by the death-wound he inflicts, yet let him reckon the slaughter of a stranger-foe as equal to having dared the crime of parricide.' Cp. Tac. Hist. 3. 51 'Celeberrimos auctores habeo tantam victoribus adversus fas nefasque irreverentiam fuisse, ut gregarius eques occisum a se proxima acie fratrem professus praemium a ducibus

Sternite jam vallum, fossasque implete ruina,
Exeat ut plenis acies non sparsa maniplis.
Parcite ne castris; vallo tendetis in illo,
Unde acies peritura venit.

LXVIII.

LIB. IX. 166–213.

THE mourning for the murdered Pompey on the shores of Africa is here described. Cornelia, on landing, being unable to have her husband's corpse burned on the funeral pyre, throws upon the flames his arms and triumphal dress. Her example prompts the troops to kindle memorial pyres in honour of their comrades, who fell at Pharsalia. Cato utters a sort of funeral oration over Pompey, contrasting his character with that of Caesar, and congratulating him on having died, now that Liberty had fallen, and before he saw Rome at the feet of a tyrant. He prays for the same fate at the hands of Juba for himself, if he be destined to fall into the conqueror's hands.

INTEREA totis, audito funere Magni,
Litoribus sonuit percussus planctibus aether;
Exemploque carens, et nulli cognitus aevo
Luctus erat, mortem populos deflere potentis.
Sed magis, ut visa est lacrimis exhausta, solutas

petierit.' 'Ignoti hostis' has been taken to mean 'of any non-Italian combatant:' 'let him regard as a crime the slaughter of a foreign foe,' Caesar (according to Appian 2. c. 74) having bade his soldiers fight almost wholly against the Italians, disregarding the foreign allies. But such an interpretation hardly agrees with other testimony or with the spirit of vv. 28, 29. Besides, this line must have reference to the alternative in the two preceding verses, the 'scelus' answering to the 'cognata in pectora,' the 'ignoti hostis' to the 'nullum pignus.' This is an isolated use of jugulum in the sense of σφαγή = 'slaughter.'

77. Ruina. The fosse was to be filled with the earth, stones, timber, etc., the broken fragments of the 'vallum' or 'agger.' Cp. Virg. Ae. 9. 504 'Et fossas implere parant ac vellere vallum.'

79. Tendetis, sc. 'castra,' as in Virg. Ae. 2. 29 'hic saevus tendebat Achilles;' hence our word 'tent.' This is a poetical exaggeration; Caesar, so far from destroying his camp and intrenchments to make victory a necessity for his soldiers, left two cohorts for the very purpose of guarding them.

4. Deflere, 'that subjects should wail for a prince's death,' being usually (as Lucan judged from the specimens of his day) more disposed to rejoice at such an event. This is a Greek use of the infinitive = τὸ κλαίειν, forming a nominative to 'erat' = this mourning of the people for the chief was a grief without precedent. Cp. 3. 416 (18) 'terroribus addit . . non nosse deos.'

5. Sed magis to be taken with 'plan-

In vultus effusa comas, Cornelia puppe
Egrediens, rursus geminato verbere plangunt.
Ut primum in sociae pervenit litora terrae,
Collegit vestes, miserique insignia Magni,
Armaque, et impressas auro, quas gesserat olim,
Exuvias, pictasque togas, velamina summo
Ter conspecta Jovi, funestoque intulit igni.
Ille fuit miserae Magni cinis: accipit omnis
Exemplum pietas, et toto litore busta
Surgunt, Thessalicis reddentia Manibus ignem.
Sic, ubi depastis submittere germina campis,
Et renovare parans hibernas Apulus herbas
Igne fovet terras, simul et Garganus, et arva
Vulturis, et calidi lucent buceta Matini.
Non tamen ad Magni pervenit gratius umbram,
Omne quod in superos audet convicia vulgus,

gunt' (v. 7): great as was their grief before, it was doubled at the sight of Cornelia, Pompey's wife.

6. In vultus, with 'effusa,' 'showering over her face:' imitated from Virg. G. 4. 337.

7. Plangunt: supply 'populi' from v. 4.

8. Sociae .. terrae, 'the friendly shore' of Africa, where the supporters of Pompey had fallied: see v. 118 'In Libycas egit sedes et castra Catonis.'

9. Collegit vestes: cp. Virg. Ae. 6. 221 (at the funeral of Misenus) 'Purpureasque super vestes, velamina nota, Conjiciunt.'

10. Impressas, 'stamped,' 'embroidered with gold.'

11. Exuvias, evidently some kind of apparel, as in Virg. Ae. 4. 496 (a parallel passage to this): cp. E. 8. 91. The word is formed from 'exuo' ('doff' = do off) as 'induviae' from 'induo' ('don' = do on); hence spoils 'stripped' from the enemy.

Pictas togas, associated with the 'tunica palmata' worn by generals at their triumph. See Livy 10. 7 'quos .. tunica palmata et toga picta .. honoraritis.'

12. Ter: cp. 7. 686 'Quamque fuit laeto per tres infida triumphos,' i. e. over Hiarbas and Domitius Ahenobarbus in Numidia, over Sertorius and Perperna in Spain, and over Mithridates in Pontus. See Vell. Paterc. 2. 40 'Hujus viri fastigium tantis actibus fortuna extulit, ut primum ex Africa, iterum ex Europa, tertio ex Asia triumpharet.'

13. Ille fuit, 'that had to serve for Pompey's real ashes to his broken-hearted wife;' the body had been buried by Cordus, 8. 712 foll.

13, 14. Omnis .. pietas: abstr. for concrete, 'all dutiful spirits follow her example.'

15. Thessalicis, i. e. to the souls of those who had fallen at Pharsalia.

Reddentia; the 're' means 'giving as was due:' cp. Catull. 62 (64). 362 'morti quoque reddita praeda;' so 'redeunt' Val. Fl. 2. 310 (69).

16. Sic goes with 'lucent' v. 19. The blaze of the funeral fires on the shore is compared with that from the stubble and dry grass kindled by the Apulian farmer in order to improve the pasture: see Virg. G. 1. 84 'Saepe etiam steriles incendere profuit agros' etc.

Depastis, i. e. after the fields have been fed down with sheep, just as 'steriles' in the passage just quoted means, 'after the crops have been got up.'

Submittere, 'to cause to spring,' taken with 'parans,' an agricultural term applicable to the rearing of animals no less than crops.

19. Buceta, 'cow-pastures:' a very rare word, but obviously preferable to 'buxeta' of some old editions, which would make little or no sense. See Aul. Gell. 11. 1, 1 (speaking of Italy) 'buceta in ea terra gigni pascique solita sint compluria.'

21. Omne quod. It is best to take

Pompeiumque deis obicit, quam pauca Catonis
Verba, sed a pleno venientia pectore veri.
Civis obit, inquit, multum majoribus impar
Nosse modum juris, sed in hoc tamen utilis aevo,
Cui non ulla fuit justi reverentia: salva
Libertate potens, et solus plebe parata
Privatus servire sibi, rectorque senatus,
Sed regnantis, erat: nil belli jure poposcit,
Quaeque dari voluit, voluit sibi posse negari.
Immodicas possedit opes, sed plura retentis
Intulit: invasit ferrum, sed ponere norat.
Praetulit arma togae, sed pacem armatus amavit:
Juvit sumpta ducem, juvit dimissa potestas.
Casta domus, luxuque carens, corruptaque nunquam
Fortuna domini; clarum, et venerabile nomen
Gentibus, et multum nostrae quod proderat Urbi.
Olim vera fides Sulla Marioque receptis

'quod' as the conjunction and 'omne' with 'vulgus,' i. e. that all the common herd reproach the gods with his death is less pleasing to Pompey's shade than the few words of one true man like Cato. To make 'quod' the relative = 'all that the common folk dare to utter as reproaches' is very harsh.

22. Pompeium, sc. 'mortuum.'

Obicit; so 8. 795 'Cur obicis Magno tumulum.' Compare the forms 'adicit,' 'eicit,' 'abicit,' 'subicit,' 'inicit.' Most of these are not found before Statius and Martial; 'reice' occurs however in Virg. E. 3. 96, and Lucretius twice uses 'eicit.'

24. Obit, perfect for 'obiit,' as in v. 39. See on Sen. Troad. 423 'abit.'

Multum, found in good MSS., is preferable to 'multo,' into which it may have been changed by the false notion of its being joined with the comparative instead of with 'impar.'

25, 26. Nosse, Greek infinitive for the noun substantive = 'impar notitia juris:' cp. 'cantare pares' Virg. E. 7. 5. 'Far inferior to our sires in knowing the bounds of right, yet useful in an age like this that has no regard for right at all.'

Cui (for which Bentley would read 'Quo') must evidently refer to 'aevo,' and not to Pompey.

Ulla: two MSS. give 'nulla,' i. e. useful in a lawless age as having some reverence for law: but this is awkward.

27, 28. Solus, 'a citizen and nothing more:' 'content to be simply a private citizen though the commons were ready to be his slaves' (if he would have chosen to be their despot); or can it mean 'individualizing himself' by being a private man under such circumstances?

29. Sed regnantis = only on the condition that the senate was supreme, i. e. that its freedom was not over-ruled or defied by any one, as by Caesar.

Belli jure, 'on the score of his victories in war.' Every point is meant to contrast with Caesar, whom in the later books Lucan disparages in favour of his rival.

31. Retentis, 'more than he kept for himself he brought' (into the state). Observe the rhetorical antithesis of the following lines.

32. Invasit ferrum, not a common expression: cp. 1. 242 'Invadunt clypeos.'

38. Fides, a word used very loosely by Lucan, seems to mean here 'the real substance of liberty perished,' as opposed to et ficta following = 'even the shadow and pretence of it.'

Receptis, i. e. when they entered the city at different times, only to wreak their vengeance on the opposite party. It might mean 'submitted to as masters' by Rome, like 'frenum recepit' Hor. Ep. 1. 10, 36.

Libertatis obit; Pompeio rebus adempto,
Nunc et ficta perit: non jam regnare pudebit,
Nec color imperii, nec frons erit ulla senatus.
O felix, cui summa dies venit obvia victo,
Et cui quaerendos Pharium scelus obtulit enses!
Forsitan in soceri potuisses vivere regno.
Scire mori sors prima viris, sed proxima cogi.
Et mihi, si fatis aliena in jura venimus,
Da talem, Fortuna, Jubam: non deprecor hosti
Servari, dum me servet cervice recisa.

LXIX.

LIB. IX. 543–585.

THIS magnificent passage represents Cato, in his march through Libya, stopping at the temple of Jupiter Ammon. He is urged by Labienus to consult the Oracle as to the fate of Caesar, the prospects of Rome, and the right course to be pursued by the supporters of the Pompeian cause. The Stoic general declines to question the Oracle on subjects where his own conscience leaves him in no doubt at all. The Deity, he adds, dwells not in any particular temple, least of all in the barren wastes of Libya. The Universe and the virtuous Soul are his home. He planted in man's spirit at his birth all that was needful for him to know: and it is only those who neglect the inner light, and are thus always in perplexity, that require the aid of oracles and soothsayers.

41. Color .. senatus, not (as the Scholiast) 'neither dignity belonging to the "imperium" nor reverence any more for the senate.' Color here means 'pretext,' i.e. aspirers to despotic sway (the 'regnare' of the preceding verse) will not even put forward the pretence of an 'imperium' entrusted by the senate, nor will the show (frons) of a senate be kept up.

43. Quaerendos, emphatic = 'welcome.'

Pharium scelus, the crime of the eunuch Pothinus, regent of Egypt and the author of Pompey's murder.

44. Potuisses, i.e. your death has saved you from resigning yourself to live under the sway of Caesar.

Vivere, emphatic, 'live ignominiously rather than die gloriously.'

Regno, like 'regnare' in v. 40, of the absolute government of an individual instead of a republic.

45. Proxima cogi, as was the case with Pompey, forced (to die). Lucan makes Cato speak here as the Stoic.

47. Da talem .. Jubam, 'grant that Juba may deal so with me,' lit. 'grant Juba to me with such a disposition.' Cato prays that Juba, with whom he was now acting in alliance, might do for him what Ptolemy had done for Pompey, i.e. by putting him to death save him from falling into Caesar's hands. Good MSS. have 'Fatalem:' whence some would read 'Fac' instead of 'Da.'

Hosti, as Pompey's head was kept for Caesar. See v. 1032 foll. of this book.

Stabant ante fores populi, quos miserat Eos,
Cornigerique Jovis monitu nova fata petebant;
Sed Latio cessere duci; comitesque Catonem
Orant, exploret Libycum memorata per orbem
Numina, de fama tam longi judicet aevi.
Maximus hortator scrutandi voce deorum
Eventus Labienus erat: fors obtulit, inquit,
Et fortuna viae tam magni numinis ora,
Consiliumque dei: tanto duce possumus uti
Per Syrtes, bellique datos cognoscere casus.
Nam cui crediderim superos arcana daturos,
Dicturosque magis quam sancto vera Catoni?
Certe vita tibi semper directa supernas
Ad leges, sequerisque deum; datur, ecce, loquendi
Cum Jove libertas: inquire in fata nefandi
Caesaris, et patriae venturos excute mores:
Jure suo populis uti, legumque licebit,
An bellum civile perit: tua pectora sacra

1. Quos . . Eos, i. e. various nations from the East, among whom the Oracle of Jupiter Ammon was held in especial reverence. 'Eos,' more often used 'for the dawn,' here = 'Oriens.' One MS. has 'misit Eous.'

2. Cornigeri, the form under which he was worshipped there: see v. 512 'Stat corniger illic Jupiter, ut memorant, sed non aut fulmina vibrans Aut similis nostro, sed tortis cornibus Ammon.' A nomadic people, like the Libyans, worshipped Ammon under the form of a ram, as the protector and leader of the flocks.

Monitu, 'according to Jove's warning were seeking fresh responses,' i. e. they had been commanded by Jupiter to come and consult his oracle. Bentley conjectures 'monitus,' accus. in apposition to 'fata.' 'Jovis monitis' is similarly used Virg. Ae. 4. 331; 10. 689.

7. Eventus, 'learning the issue of the struggle from the lips of the gods.'

Labienus, once an officer and partisan of Caesar: see 5. 346 foll.

Fors, found in one or two MSS., is preferable to 'sors,' as being very commonly joined with 'fortuna.'

8. Ora, 'mouth,' i. e. oracles, or, as in the phrase 'venire in ora,' 'presence.'

10. Bellique datos, rather 'assigned by fate,' than = 'dictos,' 'revealed' as 'daturos' in the next line: cp. Virg. Ae. 3. 85 and 460; 4. 225. One MS. has 'bellisque datos.' Much may be said for Bentley's happy conjecture 'ratos.'

14. Sequerisque deum. Cp. Sen. De Vit. Beat. 15, 5 'Habebit illud in animo vetus praeceptum: deum sequere.'

15. Inquire in: so Ov. M. 1. 148 'Filius ante diem patrios inquirit in annos.'

Nefandi, as having involved his country in civil war, often called 'nefas.'

16. Excute, 'search out:' lit. 'shake out' what may be hid in the folds of a robe or any such thing.

Mores, 'quos mores per victoriam habitura sit,' 'qui venturi sunt in patriam' Schol. It is simpler to take 'patriae,' not as dative, but as the genitive with 'mores' = the coming temper and condition of our country.

17. Legum, sc. 'jure.'

18. An bellum, 'or is the blood of the civil war to be wasted,' i. e. is the object of the civil war in preventing the tyrannical power of Caesar not to be gained? A direct question is here put instead of an indirect one after 'inquire' v. 15; hence the indicative 'licebit,' 'perit.'

Voce reple; durae saltem virtutis amator,
Quaere quid est virtus, et posce exemplar honesti.
Ille deo plenus, tacita quem mente gerebat,
Effudit dignas adytis e pectore voces:
Quid quaeri, Labiene, jubes? an liber in armis
Occubuisse velim potius, quam regna videre?
An sit vita nihil, et longa? an differat aetas?
An noceat vis ulla bono, Fortunaque perdat
Opposita virtute minas, laudandaque velle
Sit satis, et nunquam successu crescat honestum?
Scimus, et haec nobis non altius inseret Hammon.
Haeremus cuncti superis, temploque tacente
Nil agimus non sponte dei; nec vocibus ullis
Numen eget; dixitque semel nascentibus auctor
Quidquid scire licet, steriles nec legit arenas,
Ut caneret paucis, mersitque hoc pulvere verum.
Estne dei sedes, nisi terra, et pontus, et aer,
Et coelum, et virtus? superos quid quaerimus ultra?
Jupiter est quodcunque vides, quocunque moveris.

19, 20. Saltem .. Quaere, if you do not ask all this I have said, yet at least enquire, what is the part for courage to play, what model of virtue should we follow?

22. Dignas adytis, i.e. that might well have come from the shrine of the god.

24. Regna videre, 'than see Caesar king.' Cp. v. 209 (44) 'in soceri potuisses vivere regno.'

25. An sit vita nihil, 'need I ask if life, even when long, be worthless, or whether its period be of any matter or no?' This is perhaps the best reading, and may be illustrated from many passages in Seneca, as Nat. Quaest. 6. 32, 9; Id. De Vit. Beat. 21. 1 '(Philosophus) inter longius tempus et brevius nihil interesse judicat;' see also many others in the Epistles, e.g. 70 and 73. There is great diversity of reading as to the last half of the line. C. F. Weber and Orelli have 'Sed longam differat aetas,' i.e. 'but whether long life be only a protraction of time' (i.e. not involving any change of quality in it). Other texts have 'si longa' and 'seu longa.' The best MSS. give 'longa an.'

27, 28. Laudandaque velle, 'whether it be enough to purpose things that are praiseworthy, and whether right be never made more right by success,' i.e. all a good man can do is to choose and determine on the right course, even though he fail of success in it; right is not increased by prosperity nor diminished by failure. Of this Cato says he is certain in his heart and needs no oracle to confirm it. Bentley quotes Seneca Ep. 78 'Scit tempore honesta non crescere.'

30, 31. Haeremus (with dative, as in 7. 789), 'we all belong to the gods, and even when the oracles be dumb, we never act without the will of heaven.' The construction of 'sponte' with a genitive, not found in writers of the Augustan age, is often used by Lucan, the later poets, and Tacitus.

34. Hoc pulvere, 'nor buried his truth in the desert sand,' i.e. in the temple of Jupiter Ammon

36. Ultra, i.e. elsewhere than in these, viz. the universe and the soul of the virtuous man.

37. Quocunque seems to be the right reading here, though 'quodcunque' is found in the best MSS., having perhaps been repeated from the preceding by a careless copyist. If 'quodcunque' be retained, it

Sortilegis egeant dubii, semperque futuris
Casibus ancipites: me non oracula certum,
Sed mors certa facit: pavido, fortique cadendum est.
Hoc satis est dixisse Jovem. Sic ille profatur,
Servataque fide templi discedit ab aris
Non exploratum populis Hammona relinquens.

must be taken as = 'quemcunque motum moveris,' 'whatever impulse you feel.' Cp. Sen. Nat. Quaest. Prolog. B. 1 'Quid est deus? quod vides totum et quod non vides totum.' Cp. Aesch. Frag. 295 (Ddf.) *Ζεύς ἐστιν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός. Ζεύς τοι τὰ πάντα, χὤτι τῶνδ' ὑπέρτερον.*

41. Dixisse, i. e. Jove has said this at our birth, and that is enough: see v. 32.

42. Servataque fide, 'leaving unimpaired the credit of the shrine,' i. e. without testing whether it spoke true or false.

43. Populis, dative with 'relinquens:' see v. 3.

C. VALERIUS FLACCUS.

LIFE OF VALERIUS FLACCUS.

C. VALERIUS FLACCUS (some MSS. give the cognomina 'Setinus Balbus'), another of the Epic poets in the first century of the Roman empire, was born at Padua, as his friend Martial informs us, 1. 61 (62). 3 'Censetur Apona Livio suo tellus Stellaque nec Flacco minus.' He lived in the reign of Vespasian, to whom he dedicated his poem about A.D. 70: see 1. 12 foll. of the 'Argonautica.' From 1. 5 it has been conjectured, that he was one of the 'Quindecimviri sacris faciundis.' He died young and in reduced circumstances, as may be gathered from Martial 1. 76 (77). The only other ancient author who mentions him is Quintilian, speaking of his death as recent (probably about A.D. 88): 'Multum in Valerio Flacco nuper amisimus' Inst. Or. 10. 1, 90. It is scarcely probable that Juvenal alludes to him 1. 8–10.

The 'Argonautica,' an unfinished poem, is in part a translation, in part a free imitation, of the Alexandrine epic of Apollonius Rhodius, which had already been made familiar to Roman ears through the version of Varro Atacinus, so highly praised by Propertius and Ovid. His copious learning, especially in matters of geography and mythology, his descriptive power, particularly shewn in touches of natural scenery, his pure diction and correct style, have inclined some critics to set Valerius Flaccus above his Greek model, while Wagner places him only below Virgil in the rank of Roman epic poets. He had, it would seem, more talent than genius, more taste and prettiness than imagination or power. His versification is particularly smooth and harmonious, though perhaps, as Mr. Ramsay remarks (Art. Dict. Biogr.), not sufficiently varied in rhythm. Barth (quoted by Burmann) praises Valerius Flaccus as 'Latinitatis Maronianae egregius custos;' and the same critic characterizes his four main excellences as 'Sonus,' 'Spiritus,' 'Eruditio,' 'Gravitas.' The subject of the 'Argonautica' is

only brought down to the point where Jason is preparing to depart from Colchis, the eighth book breaking off suddenly. Evidently the poet contemplated, if he did not write, other books containing the eventful return of the Argonauts.

The poem of Valerius Flaccus is scarcely ever quoted by the early grammarians, and few MSS. of it are in existence. Poggio Bracciolini, the Florentine scholar, was the first to discover an incomplete MS. of the first three books and half the fourth, in the abbey of St. Gall, when he was attending the Council of Constance, A.D. 1416. The date of the earliest MSS. seems to be uncertain: the Medicean are as late as the fifteenth century.

LXX.

C. VALERIUS FLACCUS.

LIB. II. 242–310.

THIS extract contains the tale of Hypsipyle's rescue of her father Thoas from the Lemnian massacre, which is told more briefly by Apoll. R. 1. 609 foll. It forms an episode in the story of the Argonauts, who arrive at Lemnos just after the murder of all the male sex, except the father of Hypsipyle. She carries Thoas off to the temple of Bacchus, whence at day-break she conveys him, disguised as the God, and herself attending him as a Bacchante, to a wood by the sea. On the shore she discovers a worn-out boat, in which he escapes to the Tauric Chersonese, where he is made priest to Diana, until her worship is transferred to Aricia. The Lemnian women, supposing Hypsipyle to have slain her royal sire, elect her queen in his stead. Compare Statius Theb. 5. 29, who tells the same story at great length.

SED tibi nunc quae digna tuis ingentibus ausis
Ora feram, decus et patriae laus una ruentis,
Hypsipyle? non ulla meo te carmine dictam
Abstulerint, durent Latiis modo saecula fastis
Iliacique Lares tantique palatia regni.
Irruerant actae pariter nataeque nurusque,

2. Ora feram, 'what words of praise shall I utter?' Cp. Lucan 9. 550 'numinis ora Consiliumque dei.' This is a common expression in Valerius Flaccus, e. g. 1. 807; 4. 19, 241; 5. 417, though used in a different sense. Heinsius proposes 'orsa seram;' Burmann, with more plausibility, 'quo digna tuis .. Ore feram.'

3, 4. Non ulla, sc. 'saecula:' 'no time shall snatch thee from the memory of man, so long as the ages continue marked in Latian annals,' i. e. as long as Rome endures. Heinsius suggests 'fatis' for 'fastis.' Cp. Virg. Ae. 9. 446–450.

5. Lares, perhaps introduced here from Hypsipyle's act being one of domestic virtue. Cp. Virg. Ae. 5. 744 'Pergameumque Larem.'

6. Natae = 'virgines;' Nurus = 'nuptae.' Cp. Ov. Fast. 4. 295 'Procedunt pariter matres nataeque nurusque.' Here the words are suggested by the fact of Hypsipyle saving her father.

Totaque jam sparsis exarserat insula monstris;
Illa pias armata manus, Fuge protinus urbem
Meque, pater; non hostis, ait, non moenia laesi
Thraces habent, nostrum hoc facinus; ne quaere, quis auctor;
Jam fuge, jam dubiae donum rape mentis, et ensem
Tu potius miserae retine. Tunc excipit artus
Obnubitque caput, tacitumque ad conscia Bacchi
Templa rapit, primoque manus a limine tendens,
Exime nos sceleri, pater, et miserere piorum
Rursus, ait: tacita pavidum tum sede locavit.
Sub pedibus dextraque dei latet ille, receptus
Veste sacra; voces tholus et trieterica reddunt
Aera sonum, fixaeque fremunt in limine tigres.
Regina ut roseis Auroram surgere bigis
Vidit, et insomni lassatas turbine tandem
Conticuisse domos; stabilem quando optima facta
Dant animum majorque piis audacia coeptis:

7. Monstris may mean 'fiends,' the 'nataeque nurusque' just spoken of, as Cleopatra is called by Horace 'fatale monstrum' Od. 1. 37, 21; but it is better to take it of abnormal influences generally: see Virg. Ae. 3. 583 foll.

8. Pias, i. e. armed like the rest, but with duteous love for her sire.

9. Laesi, 'injured' in having their daughters carried off by their Lemnian conquerors. See v. 107 foll. of this book.

10. Quis auctor, sc. Venus, in revenge for the kindness shown to Hephaestus, and the neglect manifested toward herself. See v. 101 and Apoll. R. 1. 614 ἐπεὶ χόλος αἰνὸς ὄτραζεν Κύπριδος οὕνεκά μιν γεράων ἐπὶ δηρὸν ἄτισσαν.

11. Dubiae, 'snatch the offer of a still wavering mind' (i. e. half disposed to follow the example of the rest), the offer of life and safety.

12. Miserae, whichever way she decides to act. Much may be said for the conjecture 'miserate tene,' i. e. in pity keep me from even the temptation to follow the example of the rest.

Retine, 'take and keep, you rather than I, the sword of your unhappy child.'

13. Conscia, 'sympathetic,' 'friendly.' Thoas, the father of Hypsipyle, was the fabled son of Bacchus and Ariadne: cp. Ov. Her. 6. 115 'Bacchus avus.'

14. Primoque..a limine, ('ad limina,' one MS.) from (i. e. while yet standing on) the edge of the threshold stretching her hands forth to the god. Temples often served as hiding-places: cp. Virg. Ae. 2. 567, where Helen is represented as 'limina Vestae Servantem et tacitam secreta in sede latentem.'

15. Pater, Bacchus, not Thoas.

Piorum, i. e. herself and Thoas.

16. Rursus, referring probably to some unknown service done to Thoas by Bacchus. To join it with 'ait' is very flat. The rest of the line is imitated from Virg. Ae. 2. 525.

17. Dextra, 'on the right side of the god.'

18, 19. Tholus, Jacob's emendation of 'chorus' (MSS.), which the passage hardly admits of. It means that the dome of the temple and the cymbals used in the triennial festivals gave forth supernatural sounds in answer to and approval of the maiden's prayer and deed. So too the bronze 'figures of the tigresses on the threshold roar applause.'

20. Regina, 'princess,' as often in the poets: of Ariadne, Virg. Ae. 6. 28, of Medea, Ov. Her. 12. 1 'At tibi Colchorum, memini, regina vacavi,' and Deidamia, Stat. Ach. 1. 295. The massacre had been going on through the night (see v. 214): and it was only at day-break that all had become quiet.

Serta patri juvenisque comam vestesque Lyaei
Induit, et medium curru locat, aeraque circum
Tympanaque et plenas tacita formidine cistas.
Ipsa sinus hederisque ligat famularibus artus,
Pampineamque quatit ventosis ictibus hastam,
Respiciens, teneat virides velatus habenas
Ut pater, et nivea tumeant ut cornua mitra,
Et sacer ut Bacchum referat scyphus. Impulit acri
Tum validas stridore fores, rapiturque per urbem,
Talia voce canens: Linque o mihi caede madentem,
Bacche, domum; sine foedatum te funere pontus
Expiet, et referam lotos in templa dracones.
Sic medios egressa metus; facit ipse verendam
Nam deus, et flatu non inscia gliscit anhelo.
Jamque senem tacitis saeva procul urbe remotum
Occultat silvis, ipsam sed conscius ausi
Nocte dieque Pavor fraudataque turbat Erinnys.

26. Tacita formidine, 'dread mysteries.'

Cistas: cp. Catull. 62 (64). 259.

27. Famularibus, i.e. worn by the Bacchantes, in which capacity Hypsipyle attends her father. 'Hederis' belongs to 'sinus' as much as to 'artus'; but the poet for metrical reasons prefers to understand it before the first object and express it with the second, instead of vice versa: see a similar case v. 24.

29, 30. Respiciens .. ut, 'taking care that,' etc., not a common construction in earlier writers.

Virides, i.e. entwined with leaves.

Velatus, emphatic, to escape detection.

Cornua, symbols of plenty. See Tibull. 2. 1, 3 'Bacche veni, dulcisque tuis e cornibus uva Pendeat.' Cp. Ov. Fast. 3. 789: Hor. Od. 2. 19, 30.

Mitra: cp. Stat. Ach. 1. 617 'Serta comis, mitramque levat, thyrsumque virentem Armat.'

31. Scyphus, 'resemble Bacchus in duly handling the sacred cup;' so Virg. Ae. 8. 278 'Et sacer implevit dextram scyphus.' 'Cantharus' is the technical term: for a fuller representation of Bacchus see Silius 7. 196 'dextraque pependit Cantharus' etc. Cp. Virg. E. 6. 17.

Impulit, 'flung open,' as 1. 610 'valido contortam turbine portam Impulit Hippotades.'

33. Mihi, dativus ethicus, 'I beseech thee.'

35. Dracones, standards of dragon-shape kept in the temples of Bacchus, not the creatures which drew the chariot, which are usually represented as tigers or lynxes. The word is used by Prudentius and later authors in a similar way for the standards of the Roman cohorts.

36. Medios egressa metus, 'thus escaped she from encircling fears.' Compare the uses of 'evehi,' 'evagari,' 'evadere,' 'excedere' and 'exire' with an accusative. With 'medios metus' cp. Hor. Od. 3. 27, 27 'mediasque fraudes Palluit audax.'

37. Nam explains how it was she escaped detection.

Gliscit, 'feels her throbbing bosom swell with the inspiration of the god:' and so knows herself for the time to be safe under his protection.

39. Occultat. Weber retains the 'occulerat' of the MSS., a form however for which there seems to be no authority, though the passage rather requires the pluperfect than the present: Heinsius suggests that the poet may have written 'occulere it.'

40. Fraudata, 'baulked' of its victim, Thoas.

Non similes jam ferre choros (semel orgia fallunt)
Audet, non patrios furtis accedere saltus,
Et fuga diversas misero quaerenda per artes.
Visa ratis, saevae defecta laboribus undae,
Quam Thetidi longinqua dies Glaucoque repostam
Solibus et canis urebat Luna pruinis.
Huc genitorem, altae per opaca silentia noctis,
Praecipitem silvis rapit, et sic maesta profatur:
Quam, genitor, patriam, quanta modo linquis inanes
Pube domos! proh dira lues, proh noctis acerbae
Exitium! talin' possum te credere puppi,
Care parens? possum tantis retinere periclis?
Solvimus heu serum Furiis scelus? annue votis,
Diva, soporiferas quae nunc trahis aequore bigas.
Non populos, non dite solum, non ulla parenti
Regna peto: patria liceat decedere terra.
Quando ego servato mediam genitore per urbem
Laeta ferar? quando hic lacrimas planctusque videbo?
Dixerat; ille procul trunca fugit anxius alno,
Taurorumque locos delubraque saeva Dianae

41. Semel, emphatic: 'but once can such processions deceive.'

42. Patrios..saltus,' the forest where her sire was hid,' an unusual expression. The meaning of this and the following line is: She cannot visit her father by her former stratagem, and she cannot get to him by stealth: therefore ('et') she must contrive some means of escape for him.

Furtis, peculiarly used here for 'furto;' did the poet write, as Heinsius suggests, 'furtim succedere'?

45. Repostam, 'laid up in honour of, dedicated to, Thetis;' see the well-known poem of Catullus, 4 25 'nunc recondita Senet quiete seque dedicat tibi Gemelle Castor et gemelle Castoris.'

46. Urebat, used of cold as well as heat: Lucan 4. 52 'Urebant montana nives;' similarly Calpurn. Ecl. 5. 107 'torrida hiems;' Silius 4. 68 'ambustumque nivosis Cautibus.'

47. Huc, the place where lay the boat. One MS. has 'nunc.'

50. Pube, 'emptied of what once gallant youth;' 'modo' seems to refer to 'quanta' rather than to 'linquis' or 'inanes.'

52. Possum..periclis contains the alternative to 'credere puppi;' the risk of keeping him and dispatching him seems equal.

53. Solvimus, 'am I after all to pay to the Furies though late the crime they have decreed,' i. e. of killing my father, if not by the sword, yet by consigning him to so frail a bark. Cp. Stat. Theb. 5. 628 'Exolvi tibi, Lemne, nefas.'

54. Trahis aequore, i. e. rising in thy chariot from the deep: cp. 4. 97 (of the rising sun) 'traxitque diem candentibus undis.'

57, 58. Quando ego, 'O that some day I may rejoice (not, as now, be sad) over the rescue of my sire! O that I may see the matrons here weep (and not, as now, exult) over the murder of their lords!'

59. Trunca, 'crippled,' without rudder, or equipments of any kind.

60. Taurorum, i. e the Tauric Chersonese, 'the regions of the Tauri.'

Dianae, *Ἄρτεμις Ταυρόπολος*. Apollonius gives a different version, making Thoas to be conveyed by fishermen to Sicinus or Oenöe in the Aegean: see 1. 623.

Advenit; hic illum tristi, dea, praeficis arae,
Ense dato; mora nec terris tibi longa cruentis.
Jam nemus Egeriae, jam te ciet altus ab Alba
Jupiter et soli non mitis Aricia regi.
Arcem nata petit, quo jam manus horrida matrum
Congruerat: rauco fremitu sedere parentum
Natorumque locis, vacuaeque in moenibus urbis
Jura novant; donant solio sceptrisque paternis,
Ut meritam; redeuntque piae sua praemia menti.

LXXI.

LIB. VII. 103–152.

THE growing passion of Medea for Jason is here described. The hero has just rushed out of the hall of Aeetes' palace, indignant at the perfidy of the king, who refuses to deliver to him the golden fleece, until he has further succeeded in taming the fire-breathing bulls. Medea watches him depart, and more than ever enamoured with his beauty and valour longs to follow him. She tries every means to soothe her passion, but in vain. She at last flings herself to sleep only to be haunted by visions of her inexorable father and her persecuted lover. See Apoll. R. 3. 439 foll.

AT trepida et medios inter deserta parentes
Virgo silet, nec fixa solo servare parumper
Lumina, nec potuit maestos non flectere vultus;
Respexitque fores, et adhuc invenit euntem.

63. Te refers to Diana.

64. Regi, 'Aricia cruel to its priest alone,' i.e. the 'rex Nemoralis' or high-priest of Diana's temple at Aricia, who might be succeeded by any one, who could kill him: see Ov. Ars Am. 1. 259 'Ecce suburbanae templum nemorale Dianae, Partaque per gladios regna nocente manu:' cp. Stat. Silv. 3. 1, 55. We have a similar expression in 7. 3 'Noxque ruit soli veniens non mitis amanti.'

69. Ut meritam, i.e. as having earned it by the murder of her father, which they imagined she had perpetrated.

Redeunt, 'given as her due;' so 'reddere' in Catull. 62 (64). 362.

1. Medios: though standing between her parents, yet forsaken: an oxymoron.

Deserta, 'desolate,' 'forlorn.' Burmann compares the use of 'destitutus' in Livy 2. 12.

4. Adhuc, to be taken with 'euntem' = 'still in the act of going:' cp. Apoll. R. 3. 444 ἐπ' αὐτῷ δ' ὄμματα κούρη Λοξὰ παρὰ λιπαρὴν σχομένη θηεῖτο καλύπτρην, Κῆρ ἄχεϊ σμύχουσα· νόος δέ οἱ ἠΰτ' ὄνειρος Ἑρπύζων πεπότητο μετ' ἴχνια νεισομένοιο.

Visus et heu miserae tum pulchrior hospes amanti
Discedens; tales humeros, ea terga relinquit.
Illa domum atque ipsos paulum procedere postes
Optat, et ardentes tenet intra limina gressus.
Qualis, ubi extremas Io vaga sentit arenas,
Fertque refertque pedem, tumido quam cogit Erinnys
Ire mari, Phariaeque vocant trans aequora matres;
Circuit haud aliter, foribusque impendet apertis,
An melior Minyas revocet pater; oraque quaerens
Hospitis, aut solo maeret defecta cubili,
Aut venit in carae gremium refugitque sororis,
Atque loqui conata silet; rursusque recedens
Quaerit, ut Aeaeis hospes consederit oris
Phrixus, ut aligeri Circen rapuere dracones.
Tum comitum visu fruitur miseranda suarum,
Implerique nequit; subitoque parentibus haeret
Blandior, et patriae circumfert oscula dextrae.

6. Humeros. So Dido (of Aeneas) Virg. Ae. 4. 11 'Quem sese ore ferens, quam forti pectore et armis.'

Relinquit blends two images, viz. 'leaves on the mind of Medea,' and 'relinquens ostendit.'

7. Procedere postes, not 'go forth beyond the doorway to follow him,' but 'she wishes the house and doors to move on,' that he may be longer in her sight.

8. Et, 'and yet within the threshold she keeps her feet eager to step beyond,' modesty controlling the impetuosity of love; 'ardentes' means almost the same as if 'vix' had been used with 'tenet.'

11. Phariae .. matres. Io's wanderings were to cease at Canopus in Egypt, where she was to be restored by the touch of Zeus to human shape. See Aesch. P. V. 865. Hence the matrons of Egypt are represented as calling her to the place of her deliverance. So Medea feels that peace and satisfaction for herself lie alone 'trans limina,' as for Io 'trans aequora.'

12, 13. Impendet .. an, 'lingers about the doors left open, to see whether her relenting sire would recall the Minyae.' 'An' follows 'impendet' as = 'immorans dubitat.' Heinsius proposes 'intendit,' which does not agree so well with the simile.

Melior: so 2. 369 'divae melioris,' and commonly in this poet.

15. Sororis, 'Chalciope.' With the following lines cp. Apoll. R. 3. 685 Πολλάκι δ' ἱμερόεν μὲν ἀνὰ στόμα θυῖεν ἐνισπεῖν Φθογγῇ δ' οὐ προβαίνε παροτέρω. The poet has before him the scenes in the Aeneid between Dido and Anna.

16, 17. Recedens, sc. 'a gremio sororis,' to indicate her restlessness: or may it mean 'going back to the old subject'? cp. Virg. Ae. 4. 78. Medea asks about Phrixus, who had been kindly received by Aeetes, and had married Chalciope; why should not Jason be similarly treated, and she herself given in marriage to him?

18. Rapuere dracones: see Apoll. R. 3. 309 foll. (where Aeetes says) Ἤιδειν γάρ ποτε πατρὸς ἐν ἅρμασιν Ἠελίοιο Διενέυσας, ὅτ' ἐμεῖο πασιγνήτην ἐκόμιζεν Κίρκην ἐσπερίης εἴσω χθόνος. Medea meditates escaping (as she did later) in a dragon-car; see v. 24. For the indicative ('rapuere') after the subjunctive ('consederit') cp. 1. 278–281 'ut steterit,' followed by 'ut intulit.'

21. Blandior, with unusual fondness; there is no need however of changing (with Heinsius) 'subito' into 'solito.'

Circumfert, lit. 'applies her kissing lips,' i.e. kisses in many places her father's hand.

Sic assueta toris et mensae dulcis herili,
Aegra nova jam peste canis rabieque futura,
Ante fugam totos lustrat queribunda penates.
Tandem etiam molli sese semel increpat ira:
Pergis, ait, demens, teque illius angit imago
Curaque, qui profuga forsan tenet alta carina,
Quique meum patrias referet nec nomen ad urbes?
Quid me autem sic ille movet, superetne labores,
An cadat, et tanto turbetur Graecia luctu?
Saltem, fata virum si jam suprema ferebant,
Jussus ad ignotos potius foret ire tyrannos
O utinam, et tandem non hac moreretur in urbe!
Namque et sidereo nostri de sanguine Phrixi
Dicitur, et caram vidi indoluisse sororem;
Seque ait has jussis actum miser ire per undas.
At redeat quocumque modo, meque ista precari
Nesciat, atque meum non oderit ille parentem.
Dixerat haec, stratoque graves projecerat artus,
Si veniat miserata quies, cum saevior ipse
Turbat agitque sopor; supplex hinc sternitur hospes,

22. Dulcis governs 'mensae,' 'a favourite at its master's board;' the line is imitated from Virg. Ae. 7. 490. The simile can scarcely be called a pleasing one.

25. Molli .. ira, anger easily yielding to love: Heinsius with less point would read 'haud molli.' The older MSS. have semel (not 'simul'), i.e. making one last effort at self-restraint.

28. Nec nomen, 'not my name even,' still less myself. 'Nec' in the later writers from Livy and Ovid is often used for 'ne .. quidem:' see v. 435 'sed nec prima pudor dat verba timenti.' Cp. Stat. Silv. 2. 2, 55, 56 'ubi nunc nemora ardua cernis, Hic nec terra fuit:' Juv. 2. 152 'Nec pueri credunt.'

29. Movet, superetne, 'make me care, whether he surmount his toils.' For a similar use of the verb see Lucan 7. 282 'Armeniosne movet Romana potentia cujus Sit ducis.' Apoll. R. l. c. 464 foll. Τίπτ' ἐμὲ δειλαίην τόδ' ἔχει ἄχος, εἴθ' ὄγε πάντων Φθίσεται ἡρώων προφερέστατος, εἴτε χερείων Ἐρρέτω.

31, 32. Si jam suprema, 'only, if death was now to overtake the hero, I would he had been sent to princes that were not akin to me,' to some other than Aeetes: Apoll. R. l. c. 486 εἰ δέ μιν αἶσα Δμηθῆναι ὑπὸ βουσὶ, τόδε προπάροιθε δαείη Οὕνεκεν οὔ οἱ ἔγωγε κακῇ ἐπαγαίομαι ἅτῃ. For a similar use of 'ferre,' 'carry off,' see Virg. E. 5. 34.

34. Sidereo; Nephele was the mother of Phrixus, whose uncle, Cretheus, was grandfather to Jason.

35. Sororem; the meaning is, 'and if my sister felt for him, why should not I?'

37. At, a necessary correction of 'aut' as given in the MSS. 'But I pray that he may return somehow, and yet not know that I pray for this,' i.e. lest he discover my passion for him. Apoll. R. l. c. 468 οἰκαδε νοστήσειε φυγὼν μόρον.

39. Graves, heavy with sleeplessness and grief.

40. Si, like εἴ πως, 'to see whether,' 'in hopes that,' etc., as Virg. Ae. 2. 756.

41. Sternitur, 'appears prostrate as a suppliant,' i.e. in her dream. Cp. Apoll. R. 3. 616 foll. Heinsius proposes 'cernitur.'

Hinc pater: illa nova rumpit formidine somnos,
Erigiturque toro; famulas carosque Penates
Agnoscit, modo Thessalicas raptata per urbes:
Turbidus ut Poenis caecisque pavoribus ensem
Corripit, et saevae ferit agmina matris Orestes;
Ipsum angues, ipsum horrisoni quatit ira flagelli,
Atque iterum infestae se fervere caede Lacaenae
Credit agens, falsaque redit de strage dearum
Fessus, et in miserae collabitur ora sororis.

LXXII.

LIB. VIII. 68–174.

MEDEA by her incantations and the aid of Sleep lulls the dragon that guarded the golden fleece in the grove of Mars, though after the deed is done she feels ashamed and half-regretful at it, fearing lest the serpent's hiss should haunt her ever after. Jason, standing on the prostrate dragon's back, seizes the glittering fleece and flies with Medea to rejoin his companions. Meantime news of Medea's departure reaches Aeetes, who, with Absyrtus his son, instantly prepares to pursue the Argonauts. Idyia, her mother, with Chalciope and the maidens of Colchis, pours forth her grief and anger against the Grecian ravisher, and her daughter, faithless alike to her parents and her betrothed. See Apoll. R. 4. 109 foll.

JAMQUE manus Colchis crinemque intenderat astris,
Carmina barbarico fundens pede, teque ciebat,

44, 46. Modo . . raptata, 'she that but now fancied herself whirling with Jason through Thessalian cities (cp. 4. 402), wild as was Orestes, when . . . he seized his brand.'

45. Turbidus, governing 'Poenis,' 'maddened by the Furies' (*πολύαι*), to whom also the 'agmina matris' refer: an expanded imitation of Virg. Ae. 4. 471 foll.

47. Quatit; imitated from Virg. Ae. 6. 571 'sontes ultrix accincta flagello Tisiphone quatit insultans.'

48. Infestae. Some would read 'incestae:' both apply equally well to Clytaemnestra, but MS. authority is in favour of the former.

49. Agens, 'chasing her;' the use of this participle with another verb is not uncommon in the poets: see 3. 40 'lenit agens;' 4. 111 'torquet agens;' Virg. Ae. 1. 191 'miscet agens;' Stat. Theb. 5. 364 'sistit agens;' and many other places.

Falsa, 'imaginary.'

50. Sororis, Electra.

1. Crinem, 'her wild tossing hair she threw upward toward the stars.' Heinsius proposes 'lumen' for 'crinem:' but the latter = 'caput cum crinibus diffusis,' as priestesses and enchantresses are usually described. Cp. Lucan 5. 170 foll.

2. Barbarico . . pede, 'pouring forth spells of uncouth rhythm.'

Somne pater: Somne omnipotens, te Colchis ab omni
Orbe voco, inque unum jubeo nunc ire draconem.
Quae freta saepe tuo domui, quae nubila cornu
Fulminaque et toto quidquid micat aethere; sed nunc
Nunc, age, major ades fratrique simillime Leto.
Te quoque, Phrixeae pecudis fidissime custos,
Tempus ab hac oculos tandem deflectere cura.
Quem metuis me hic stante dolum? servabo parumper
Ipsa nemus: longum interea tu pone laborem.
Ille haud Aeolio discedere fessus ab auro,
Nec dare permissae (quamvis juvet) ora quieti
Sustinet; at primi percussus nube soporis
Horruit, et dulces excussit ab arbore somnos.
Contra Tartareis Colchis spumare venenis,
Cunctaque Lethaei quassare silentia rami
Perstat, et adverso luctantia lumina cantu
Obruit, atque omnem linguaque manuque fatigat
Vim Stygiam, ardentes donec sopor occupat iras.
Jamque altae cecidere jubae, nutatque coactum
Jam caput, atque ingens extra sua vellera cervix,

3. Somne omnipotens, Sophocles' *παγκρατὴς ὕπνος* Aj. 675.

Colchis, i.e. I, the sorceress, that have the might and right to summon thee.

5. Cornu. The poets are fond of representing the image of Sleep with a horn: see Stat. Theb. 6. 27 'Et nox et cornu fugiebat Somnus inani:' Ib. 5. 199 'Somnus et implacido fundit gravis otia cornu.'

7. Major, not 'elder,' referring to 'Leto,' but 'mightier than ever before.'

Leto, an imitation of Virgil's 'consanguineus Leti sopor' Ae. 6. 278.

10. Servabo. The shortening of the last syllable in the first person of the present and future of verbs has become quite common by this time: cp. e.g. 7. 477–480, where in three lines are used 'orŏ,' 'quaesŏ,' 'spectabŏ;' and see note on Tibull. 2. 6, 41. Here the poet is imitating Virg. Ae. 5. 845.

12. Aeolio, 'belonging to the family of Aeolus,' the grandfather of Phrixus; Apoll. R. 2. 1143 *Αἰολίδην Φρίξον τιν' ἀφ' Ἑλλάδος Αἶαν ἱκέσθαι.*

13. Quamvis juvet, 'pleasant though it were;' 'juvet' is preferable to the 'jubet' of the best MSS., which only repeats the notion of 'permissae.'

14. Nube soporis: so Stat. Ach. 1. 646 'Discussa nube soporis.'

15. Horruit: 'the dragon roused itself and shook, or drove, from the tree (he was coiled around) the inviting slumbers.' Heinsius' emendation 'corpore' has something to be said for it: but 'arbore' is more forcible: so far from allowing the slumbers to touch himself, he repelled the sleepy vapours even from the tree.

17. Silentia rami, imitated from Virg. Ae. 5. 854 'Ecce deus ramum Lethaeo rore madentem Vique soporatum Stygia super utraque quassat Tempora cunctantique natantia lumina solvit.' Cp. Apoll. R. 4. 156 foll. *ἡ δέ μιν ἀρκείθοιο νέον τετμηότι θαλλῷ Βάπτουσ' ἐκ κυκεῶνος ἀκήρατα φάρμακ' ἀοιδαῖς, Ῥαῖνε κατ' ὀφθαλμῶν.*

19. Fatigat, ('fatis' or 'satis agit,') 'exerts to the full,' 'plies:' so 5. 141 'arma fatigant.' He has probably in his mind Virg. Ae. 7. 754.

22. Extra sua vellera, 'far beyond the cherished fleece fell head and neck;' hitherto the dragon had stood erect, coiled around the tree: now, overpowered with sleep, he fell flat on the ground, his head and neck lying forward beyond the

Ceu refluens Padus, aut septem projectus in amnes
Nilus et Hesperium veniens Alpheos in orbem.
Ipsa caput cari postquam Medea draconis
Vidit humi, fusis circum projecta lacertis,
Seque suumque simul flevit crudelis alumnum:
Non ego te sera talem sub nocte videbam,
Sacra ferens epulasque tibi; nec talis hianti
Mella dabam, ac nostris nutribam fida venenis.
Quam gravida nunc mole jaces! quam segnis inertem
Flatus habet! nec te saltem, miserande, peremi,
Heu saevum passure diem! jam nulla videbis
Vellera, nulla tua fulgentia dona sub umbra.
Cede deo, inque aliis senium nunc digere lucis
Immemor, oro, mei; nec me tua sibila toto
Exagitent infesta mari. Sed tu quoque cunctas,
Aesonide, dimitte moras, atque effuge raptis
Velleribus: patrios extinxi noxia tauros;
Terrigenas in fata dedi; fusum ecce draconis

tree and the fleece: cp. Apoll. R. 4. 159 *γένυν δ' αὐτῇ ἐνὶ χώρῃ Θῆκεν ἐρεισάμενος· τὰ δ' ἀπείρονα πολλὸν ὀπίσσω Κύκλα πολυπρέμνοιο διὲξ ὕλης τετάνυστο.* Burmann compares Stat. Theb. 8. 639 'dependet languida cervix Exterior clypeo.'

23. Refluens Padus, 'driven backward' by the tide which it meets near its mouth, and so weakened, like the dragon; or, spreading over its banks, as the dragon stretched beyond the fleece.

24. Hesperium .. orbem, 'Western region of the world,' i.e. in respect of Elis; 'orbis' being used as 6. 33 'Rhipaeo orbe:' cp. Juv. 2. 108. Virg. Ae. 3. 694 'Alpheum fama est huc Elidis amnem Occultas egisse vias subter mare, qui nunc Ore, Arethusa, tuo Siculis confunditur undis.' The similes are somewhat extravagant, very inferior to Apoll. R. 4. 152 *οἷον ὅτε βληχροῖσι κυλινδόμενον πελάγεσσιν Κῦμα μέλαν κωφόν τε καὶ ἄβρομον.*

25. Ipsa, marking the transition from speaking of the dragon to Medea.

26. Projecta, as in Virg. Ae. 9. 442, not to be altered into 'porrecta.' Such repetitions as this after v. 23 are very common in this poet.

28. Talem, i.e. thus weak and prostrate; similarly in the following line, talis = 'so unkind to thee:' once 'fida,' I am now 'crudelis' (v. 27).

32, 33. Nec te .. diem, 'not even have I done thee the small service of killing thee outright, doomed to endure the cruel hour of awaking,' to find the fleece gone. Weichert conjectures 'Nec (one MS.) saevum patiere diem,' which does not seem to improve the meaning of the passage.

34. Umbra, not the shadow of the dragon, but of the tree he guarded: see 5. 228 'vellera Martis in umbra .. Liquerat.'

35. Cede deo, may be 'retire before the God,' viz. Mars, as in Lucan 3. 423 (25): see Apoll. R. 4. 167 *ἕλασσε Ἄρηος*: cp. 7. 519 'Saevior ingenti Mavortis in arbore restat.' Better however take it, as in Virg. Ae. 5. 467, 'obey the will of heaven,' which bids thee depart.

Senium .. digere, a difficult expression, meaning either 'transplant' or 'settle thine old age in other groves:' or, taking 'digero' in its post-Augustan sense = 'concoquo,' 'digest, endure thine old age,' like *γῆρας ἔψειν* in Pind. Ol. 1. 133. Cp. Stat. Silv. 3. 5, 13 'patria senium componere terra.'

39. Tauros. For this and the following lines see 7. 545 foll.

Corpus habes; jamque omne nefas, jam, spero, peregi.
Quaerenti tum deinde viam, qua se arduus heros
Ferret ad aurigerae caput arboris: Eia, per ipsum
Scande age, et adverso gressus, ait, imprime dorso.
Nec mora fit: dictis fidens Cretheia proles
Calcat, et aeriam squamis perfertur ad ornum,
Cujus adhuc rutilam servabant brachia pellem,
Nubibus accensis similem, aut cum veste recincta
Labitur ardenti Thaumantias obvia Phoebo.
Corripit optatum decus extremumque laborem
Aesonides, longosque sibi gestata per annos
Phrixeae monumenta fugae vix reddidit arbor
Cum gemitu, tristesque super coiere tenebrae.
Egressi relegunt campos, et fluminis ora
Summa petunt; micat omnis ager, villisque comantem
Sidereis totos pellem nunc fundit in artus,
Nunc in colla refert, nunc implicat ille sinistrae.
Talis ab Inachiis Nemeae Tirynthius antris
Ibat adhuc aptans humeris capitique leonem.
Ut vero sociis, qui tum praedicta tenebant
Ostia, per longas apparuit aureus umbras,
Clamor ab Haemonio surgit grege; se quoque gaudens
Promovet ad primas juveni ratis obvia ripas.

41. Spero, implying and foreboding that worse crimes may have yet to follow.

42. Tum deinde: so Lucr. 5. 1004 'Tum penuria deinde cibi' etc.: see on Gratius 70 (287).

44. Adverso .. dorso, not 'on the back of thy foe,' but = 'adversus dorsum,' 'press thy feet against, climb upon, his back:' so we may take (v. 18) 'adverso cantu.' For this use of certain adjectives as mere prepositions see note on Ov. M. 1. 13 'longo margine.'

46. Squamis, found in the Aldine edition, and decidedly preferable to the tame 'quamvis' of the MSS.

Ornum: in Apoll. R. 4. 124 it is a φηγὸς ἀνειρεσίη.

48. Nubibus. Apoll. R. 4. 125 νεφέλῃ ἐναλίγκιον, ἥ τ' ἀνιόντος Ἠελίου φλογερῇσιν ἐρεύθεται ἀκτίνεσσιν.

Veste recincta (Virg. Ae. 4. 518), 'with loose flowing robe,' as Thaumantias (or Iris) is generally represented on vases and bas-reliefs. Burmann however strangely takes 'recincta' as = 'succincta.'

50. Laborem, for the meed and fruit of toil; as πόνος is used in Greek.

51. Sibi gestata, i. e. because no one had claimed it during those years.

53. Tenebrae, the light of the fleece being gone from the tree, 'gloomy darkness closed over it.'

54. Fluminis ora, where Jason's comrades were awaiting him: see below, v. 60.

57. In colla. Cp. Apoll. R. 4. 179 Ἧιε δ' ἄλλοτε μὲν λαιῷ ἐπειμένος ὤμῳ Αὐχένος ἐξ ὑπάτοιο ποδηνεκὲς, ἄλλοτε δ' αὖτε Εἵλει ἀφασσόμενος.

59. Ibat adhuc aptans, 'strode along, adjusting all the time the lion's skin.'

61. Umbras, i. e. of night, during which the fleece was taken.

63. Primas .. ripas, 'the edge of the bank;' so 2. 255 'primo a limine.'

Praecipites agit ille gradus, atque aurea misit
Terga prius; mox attonita cum virgine puppim
Insilit, ac rapta victor consistit in hasta.
Interea patrias saevus venit horror ad aures,
Fata domus luctumque ferens fraudemque fugamque
Virginis. Hinc subitis inflexit frater in armis;
Urbs etiam mox tota coit; volat ipse senectae
Immemor Aeetes; complentur litora bello
Nequidquam: fugit immissis nam puppis habenis.
Mater adhuc ambas tendebat in aequora palmas
Et soror atque omnes aliae matresque nurusque
Colchides aequalesque tibi, Medea, puellae.
Extat sola parens, impletque ululatibus auras:
Siste fugam, medio refer huc ex aequore puppim,
Nata, potes: quo, clamat, abis? hic turba tuorum
Omnis et iratus nondum pater; haec tua tellus
Sceptraque: quid terris solam te credis Achaeis?
Quis locus Inachias inter tibi, barbara, natas?
Istane vota domus exspectatique Hymenaei?
Hunc petii grandaeva diem? Vellem unguibus uncis,

64. Atque aurea: Burmann reads 'utque aurea,' connecting it with 'mox.'

65. Attonita, 'quia nullam antea navem viderat Medea' (Heinsius). Rather, bewildered at all she saw, or stunned with the thought of her crime.

66. In hasta, i. e. as ready to defend the maiden and the fleece, should any one appear to rescue them. Cp. Apoll. R. 4. 181 *περὶ γὰρ δίεν ὄφρα ἕ μή τις Ἀνδρῶν ἠὲ θεῶν νοσφίσσεται ἀντιβολήσας.* For a similar use of 'in' see 4. 281 'fixaque silet Gradivus in hasta:' and 5. 462.

67. Horror, 'dread tidings;' Apoll. R. 4. 213 *Ἤδη δ' Αἰήτῃ ὑπερήνορι πᾶσί τε Κόλχοις Μηδείης περίπυστος ἔρως καὶ ἔργ' ἐτέτυκτο.*

69. Inflexit (MSS.) Weichert explains by 'armatus incessit' = 'egit se,' a very peculiar use of the word. The Aldine has 'insurgit.' Burmann conjectures 'se erexit.' Others construct 'hunc (sc. patrem) inflexit.'

72. After this line are found in some of the later MSS. sixteen verses, describing Aeetes as fainting with grief, reproaching Medea with her undutifulness, and charging Absyrtus, her brother, to fetch her back. Weichert and others have maintained their genuineness. Orelli however and G. E. Weber, both on internal and external grounds, consider them an interpolation. See the note by the former in his Ecl. Poet. Latin. P. 348.

73. Mater, 'Idyia,' which Wagner proposes to read for adhuc. In Greek the first syllable is long, Apoll. R. 3. 243.

Adhuc means, that while her son and husband and all the city were on the stir preparing to chase the fugitives, she kept 'still stretching her hands over the sea.' Burmann proposes 'ad hoc.'

76. Extat, 'stands out conspicuous from the rest:' so 5. 252 'vox et tua noctibus extet.'

78. Potes refers to the magic powers of Medea.

81. Inachias, properly Argive; thence used by the poets for 'Grecian' in general.

82. Vota, the participle, 'the home of our prayers' for you.

Hymenaei, nom. plural after 'isti-ne' supplied.

83. Hunc, emphatic, 'was this the day I longed in my old age to see?'

Ut volucris, possem praedonis in ipsius ora
Ire ratemque supra, claroque reposcere cantu,
Quam genui: Albano fuit haec promissa tyranno,
Non tibi; nil tecum miseri pepigere parentes,
Aesonide; non hoc Pelias evadere furto
Te jubet, aut ullas Colchis abducere natas.
Vellus habe, et nostris, si quid super, accipe templis.
Sed quid ego quenquam immeritis incuso querelis?
Ipsa fugit, tantoque (nefas) ipsa ardet amore.
Hoc erat, infelix (redeunt nam singula menti),
Ex quo Thessalici subierunt aequora remi,
Quod nullae te, nata, dapes, non ulla juvabant
Tegmina? non ullus tibi tum color, aegraque verba
Errantesque genae atque alieno gaudia vultu
Semper erant? Cur tanta mihi non prodita pestis,
Ut gener Aesonides nostra consideret aula,
Nec talem paterere fugam? commune fuisset
Aut certe tunc omne nefas, iremus et ambae
In quascumque vias; pariter petiisse juvaret
Thessaliam et saevi, quaecumque est, hospitis urbem.

84. In ipsius. The poet takes many liberties in placing prepositions with regard to their cases, e. g. 6. 367 'in clipei septemplicis improbus orbem Arietat:' cp. 5. 88. 91, 243, 593, 622; 6. 24, 73; 8. 438, and often elsewhere.

86. Albano, i. e. of Albania, on the eastern side of the Caucasus. His name was 'Stirus:' see v. 299 'longa Stirus prospectat ab unda, Conjugio atque iterum sponsae flammatus amore.'

88. Evadere furto, 'it is not with *this* plunder that Pelias bids thee make off,' viz. Medea, but with the fleece.

90. Super, as often in the poets for 'superest:' see v. 435 'nec spes ulla super.' Here it is, 'if there be anything beside,' not 'left.'

92. Ipsa, emphatic, 'it is of her own free will that she is gone.'

Tanto, 'this wicked passion,' as below, v. 98 'tanta .. pestis.'

93–95. Hoc erat .. quod. For the construction of this phrase see Prof. Conington on Virg. Ae. 2. 664.

96. Tegmina, i. e. 'dress,' 'ornaments,' a questionable conjecture of Orelli's adopted by G. E. Weber. The MSS. give 'tempora,' which can hardly mean 'seasons of delight.'

97. Errantesque genae, 'wandering, unsteady glances of the eyes:' cp. Prop. 4. 13 (3. 14), 27 'Non Tyriae vestes, errantia lumina fallunt.' 'Genae' is often used in Propertius and Ovid for the 'eyes.'

Alieno gaudia vultu, 'forced mirth.' Cp. Hor. S. 2. 3, 72 'malis ridentem alienis.' Some wrongly interpret it, 'thy joy depending on another's face' sc. Jason's.

99. Gener, to be taken with 'consideret' = 'settle as accepted son-in-law.'

101. Aut certe tunc. 'Or else (i. e. had thy father not consented to Jason for his son-in-law), at least in that case, would all thy guilty plan have been shared with me.' Heinsius would read 'tecum,' which would be more plausible, if 'tunc' was not itself an emendation for the 'nunc' of the MSS. Valerius has evidently in his mind Virg. Ae 2. 709 'Quo res cunque cadent, unum et commune periculum; Una salus ambobus erit.'

103. Quaecumque est, from Virg. Ae. 5. 83 'Nec tecum Ausonium, quicunque est, quaerere Thybrim:' cp. Apoll. R. 3. 266.

Sic genetrix, similique implet soror omnia questu
Exululans; famulae pariter clamore supremo
In vacuos dant verba Notos, dominamque reclamant
Nomine; te venti procul et tua fata ferebant.

105. Clamore supremo, 'the last cry' that they were ever to send after Medea: the same expression occurs 1. 752, and 3. 349. It is a technical term for a funeral wail: Ov. Tr. 3. 3, 43 and (probably) Virg. G. 4. 460.

C. SILIUS ITALICUS.

LIFE OF SILIUS ITALICUS.

C. Silius Italicus (less probably a Spaniard from Italica in Baetica than an Italian from Corfinium, or Italica, the capital of the Peligni) was born of noble and wealthy parents, A.D. 25. He devoted himself, with characteristic industry, first to oratory and law, and, according to the testimony of his friend Martial (7. 63), he was long remembered as an advocate and respected as a 'centumvir' or petty judge. He rose to the consulship in A.D. 68, and subsequently exercised proconsular sway in Asia with distinction. After enjoying for a while at Rome the favour of Vitellius and the caresses of a cultivated society he withdrew from the Capital, and gave himself up to the study and composition of poetry in his villas at Puteoli, amid the scenes associated with the memory of his two literary idols, Cicero and Virgil. Here he lived among his books and statues till his seventy-fifth year, when his naturally delicate constitution, unable longer to endure the agony of an incurable cancer, sought release in suicide by starvation, A.D. 100. Of his two sons, the younger died early; the elder he lived to see consul. A minute sketch is given of Silius by the younger Pliny, Epist. 3. 7.

'Scribebat carmina majore cura quam ingenio' is Pliny's terse and correct criticism of Silius in the Epistle above referred to. Martial's exalted praises of the 'Perpetui nunquam moritura volumina Sili' (7. 63) may have been dictated less by impartial criticism than by anxiety to stand well with the rich and influential poet. The 'Punica,' it must be said, is little better than a wordy paraphrase in verse of the narratives of Livy and Polybius, possessing few, if any, characteristics of an Epic poem. It was a better subject than the 'Pharsalia,' but its author was far more unfitted for his task than Lucan. Silius had industry and learning, but not a spark of originality. His language, imagery, incident, mythology, rhythm, perhaps even characters, are in the

main borrowed from Virgil. In his descriptions, especially of battles, Silius occasionally displays novelty, ingenuity, and vigour; though even these he is apt to overload with ornament, epithets, and details, while, like other poets of the period, he never misses an occasion for the display of his historical, geographical, and antiquarian erudition. Not so much to himself as to the faithfulness with which he followed his master, this 'simia Virgilii' (as his critics have styled him) owes his only three merits, correctness of diction, purity of style, and smoothness of versification. See Mr. Merivale's contrast of Silius, as the representative of the Flavian era, with Lucan, as the type of the Neronian, Hist. Empire, c. 64.

Silius, like Valerius, is little quoted by early writers, and was first made known, like the author of the 'Argonautica,' through the discovery at St. Gall of a single MS. by Politian or Poggio at the time of the Council of Constance. Later, another MS. was found at Cologne, ascribed to the time of Charlemagne. This was of course the oldest, but it was incomplete, and is now lost.

LXXIII.

C. SILIUS ITALICUS.

LIB. I. 81–139.

SILIUS here narrates the story of Hannibal, when a boy of nine, being taken by his father into Dido's temple at Carthage. There, undismayed at the awful ceremonies and portents which occurred, he records an oath of perpetual enmity and vindictive war against Rome. A sacrifice in honour of Hecate follows, after which the priestess foretels, in accordance with the Extispicium, the victorious career of the young hero. His subsequent disasters, through the kindness of Juno, are concealed from him. For other versions of the same story, see Livy 21. 1; Polybius 3. 11.

URBE fuit media sacrum genetricis Elissae
Manibus, et patria Tyriis formidine cultum,
Quod taxi circum et piceae squalentibus umbris
Abdiderant coelique arcebant lumine, templum.
Hoc sese, ut perhibent, curis mortalibus olim
Exuerat regina loco. Stant marmore maesto
Effigies, Belusque parens, omnisque nepotum
A Belo series: stat gloria gentis Agenor,

1. Genetricis, Dido, foundress of the city. Livy and Polybius lay the scene in the temple of Jupiter; but Silius, with much fitness, transfers it to the shrine of the injured queen, who had prayed that hostility may reign for ever between her people and the descendants of her faithless lover; see Virg. Ae. 4. 625 foll.: and cp. his description of the temple of Sychaeus, Ib. 457.

2. Tyriis may be taken as a dative with patria, (cp. 15. 719 'patrius genti pavor,') but it is safer to construct it as a dative with 'cultum,' 'formidine' being a modal ablative.

3. Squalentibus, 'black,' 'gloomy' shade of pines and yews.

5, 6. Curis .. exuerat, 'had freed herself from life's cares' by self-murder. Virgil makes Dido kill herself in her palace, Ae. 4. 645.

Maesto, preferable to the 'maestae' of many editions; cp. Virg. G. 1. 480 'maestum ebur.' See also his description of the palace of Picus, 7. 177 foll.

8. Cp. Virg. Ae. 1. 729.

Agenor, the father of Cadmus and Phoenix.

Et qui longa dedit terris cognomina Phoenix.
Ipsa sedet tandem aeternum conjuncta Sychaeo:
Ante pedes ensis Phrygius jacet. Ordine centum
Stant arae coelique deis, Ereboque potenti.
Hic, crine effuso, atque Hennaeae numina divae,
Atque Acheronta vocat Stygia cum veste sacerdos.
Immugit tellus, rumpitque horrenda per umbras
Sibila; inaccensi flagrant altaribus ignes.
Tum magico volitant cantu per inania Manes
Exciti, vultusque in marmore sudat Elissae.
Hannibal haec patrio jussu ad penetralia fertur,
Ingressique habitus atque ora explorat Hamilcar.
Non ille evantis Massylae palluit iras,
Non diros templi ritus, adspersaque tabo
Limina, et audito surgentes carmine flammas.
Olli permulcens genitor caput oscula libat;
Attollitque animos hortando, et talibus implet:
Gens recidiva Phrygum Cadmeae stirpis alumnos
Foederibus non aequa premit: si fata negarint

11. Ensis Phrygius, Aeneas' sword, with which she slew herself. Cp. Virg. Ae. 4. 645 'ensemque recludit Dardanium.' In the following lines Silius copies l.c. 509 'Stant arae circum,' etc.

12. Ereboque potenti: if this line be imitated from Virg. Ae. 6. 247, we should perhaps take 'Erebo' after 'potenti'='Queen of Hell.'

13. Atque is occasionally repeated, as here, by the poets, especially in emphatic enumerations, for 'et..et:' cp. Virg. E. 5. 23; Tibull. 2. 5, 73. It is much rarer in prose.

Hennaeae .. divae, Proserpine ravished from Enna.

14. Stygia, 'dark as the Styx.'

Sacerdos, the priestess, as shewn by v. 21.

15. Immugit, 'groans inwardly,' used of Aetna, Virg. Ae. 3. 674.

15, 16. Rumpit .. sibila, like the common 'rumpere voces' etc.; cp. ῥῆξαι φωνήν, βροντήν.

Inaccensi, found in good MSS., and far more forcible than the reading 'in accensis,' which would be flat tautology. The marvel here lies obviously in the flames bursting forth at the spell of the priestess; see v. 23 'audito surgentes carmine flammas.' Silius, like Ovid, is especially fond of these negatives formed from participles. The word is only used beside by Claudian, Rapt. Pros. 1. 224 'Pectus inaccensum Veneri.'

21. Evantis Massylae, 'the frantic Libyan priestess:' the special for the general name, as Virgil uses it, Ae. 4. 483, 'Hinc mihi Massylae gentis monstrata sacerdos.'

Palluit iras: cp. Hor. Od. 3. 27, 28 'palluit fraudes.' Heinsius needlessly conjectures 'aras.'

22. Diros .. ritus, human sacrifice being common at Carthage: see 4. 790 foll.

23. Carmine, the excellent emendation by Heinsius of the 'cardine' found in nearly all the MSS. See above on v. 16.

24. Oscula libat, lit. 'tastes his lips' in kissing him: cp. Virg. Ae. 1. 256, from which the whole passage is imitated.

26. Recidiva, 'the race of the Trojans revived' in Rome: the adjective, often used in Virgil, is strictly applied to a tree cut down that shoots again, and is not quite the same as 'redivivus,' with which here and elsewhere it is confused by the copyists.

27. Foederibus, the terms of peace

Dedecus id patriae nostra depellere dextra,
Haec tua sit laus, nate, velis: age, concipe bella
Latura exitium Laurentibus: horreat ortus
Jam pubes Tyrrhena tuos; partusque recusent,
Te surgente, puer, Latiae producere matres.
His acuit stimulis; subicitque haud mollia dictu:
Romanos terra atque undis, ubi competet aetas,
Ferro ignique sequar, Rhoeteaque fata revolvam.
Non superi mihi, non Martem cohibentia pacta,
Non celsae obstiterint Alpes, Tarpeiaque saxa.
Hanc mentem juro nostri per numina Martis,
Per Manes, regina, tuos. Tum nigra triformi
Hostia mactatur divae, raptimque recludit
Spirantes artus poscens responsa sacerdos,
Ac fugientem animam properatis consulit extis.
Ast ubi quaesitas artis de more vetustae
Intravit mentes superum, sic deinde profatur:

imposed on the Carthaginians after their defeat in the battle of the Aegates, which closed the first Punic war.

28. Nostra, emphatic: 'if I do not live to wipe off this disgrace myself, make this thy glory, my son.'

29. Concipe bella: Ernesti considers this to mean simply 'grasp the thought of wars,' comparing v. 80 of this Book, 'Romanum sevit puerili in pectore bellum.' I prefer to take it after the analogy of 'concipe foedus' (Virg. Ae. 12. 13: Stat. Ach. 2. 227) and similar phrases, as = 'conceptis verbis jura bella,' 'swear the carrying on of wars,' i. e. according to the form of oath given in vv. 34 foll. Cp. 13. 475 (referring to this passage) 'nostro cum bella Latinis Concepit jussu.'

30. Laurentibus: see Virg. Ae. 7. 63. The Romans were so called from Laurentum, the old capital of Latium before Aeneas arrived.

32. Surgente, 'growing in age and strength,' like Virgil's 'Ascanium surgentem' Ae. 4. 274.

33. Subicit, best taken of Hamilcar 'suggesting' the words of the oath to his son, and so having the same subject as 'acuit:' see a similar use of the verb in Ter. Phorm. 2. 3, 40. But it is more often interpreted in its ordinary sense of 'replying,' and understood of Hannibal's answer to his father.

Dictu: Burmann and others have 'dicta.' Cp. 'mollia fatu' Virg. Aen. 12. 25.

34. Competet, a word hardly ever used by the poets, and mostly by post-Augustan writers only: cp. Suet. Octav. 31 'si cujusquam neptium suarum competeret aetas.' 'Conferet' is found in some old editions. Silius has in his mind Virg. Ae. 4. 627.

35. Rhoeteaque fata revolvam, 'roll back,' i. e. repeat on Rome the doom of Troy: imitated from Virg. Ae. 10. 61 'iterumque revolvere casus Da, pater, Iliacos Teucris.' The metaphor is either from spinning, or from unrolling a scroll.

37. Obstiterint. There is force in this tense, frequent in prophecies, as if it was already done; cp. Virg. Ae. 6. 89 and 92 'defuerint' and 'oraveris.' The Aldine and other editions have here 'abstulerint,' the stop being placed after 'mentem,' which is joined with it, = 'not the lofty Alps .. can wrest me from my purpose.'

40. Recludit, imitated from Virg. Ae. 4. 63 foll. 'pecudumque reclusis Pectoribus inhians spirantia consulit exta.'

41. Spirantes, 'the limbs yet palpitating:' cp. Ov. M. 15. 136 'Protinus ereptas viventi pectore fibras Inspiciunt, mentesque Deum scrutantur in illis.'

42. Properatis, 'examined in haste,' repeating the idea of 'raptim' v. 40.

Obtutus saxis, abeuntque in nubila montes.
Mixtus Athos Tauro, Rhodopeque adjuncta Mimanti,
Ossaque cum Pelio, cumque Haemo cesserit Othrys.
Primus inexpertas adiit Tirynthius arces;
Scindentem nubes, frangentemque ardua montis
Spectarunt superi, longisque ab origine saeclis
Intemerata gradu magna vi saxa domantem.
At miles dubio tardat vestigia gressu,
Impia ceu sacros in fines arma per orbem,
Natura prohibente, ferant, divisque repugnent.
Contra quae ductor (non Alpibus ille, nec ullo
Turbatus terrore loci; sed languida maestus
Corda virum fovet hortando, revocatque vigorem):
Non pudet, obsequio superum fessosque secundis,
Post belli decus atque acies, dare terga nivosis
Montibus, et segnes submittere rupibus arma?
Nunc, o, nunc, socii, dominantis moenia Romae
Credite vos summumque Jovis conscendere culmen.
Hic labor Ausoniam, dabit hic in vincula Thybrim.
Nec mora: commotum promissis ditibus agmen
Erigit in collem, et vestigia linquere nota
Herculis edicit magni, crudisque locorum

19. Pelio, scanned as a dissyllable by synizesis: see Lachm. Lucr. 2. 719. 'Pindo' is a needless alteration.

Cesserit, 'would have yielded' the palm of height to the Alps. Cp. Ov. M. 2. 216–226.

20. Tirynthius. Cp. 2. 356 'pudet Hercule tritas Desperare vias laudemque timere secundam.'

21. Ardua montis, from Virg. Ae. 8. 221, where Hercules is spoken of. This usage of the neuter plural of adjectives with the genitive is a favourite one with Silius, as with Lucretius: see e. g. 'saeva locorum' 4. 760; 'cruda, importuna locorum' 3. 514, 540; 'stagni languentia' 4. 490; 'aspera ponti' 6. 359; 'infima vulgi' 8. 249; and elsewhere 'dura,' 'prospera,' 'extrema,' 'inclinata—rerum.' Among prose authors Tacitus is most addicted to it. See Madvig on the sense of the genitive, Lat. Gr. 284, obs. 5.

28. Maestus, the reading of all the MSS., which, if retained, must mean 'depressed,' not by the dangers of the scene, but by the dismay of his troops. Weber adopts the 'monstris' of most editions: i. e. 'the hearts of the soldiers sinking at the awful scene.'

30. Fessos, 'enfeebled by success.' Silius evidently borrowed, without improving, the speech of Hannibal given in Livy 21. 30.

32. Submittere .. arma, 'lower before rocks our coward arms:' like 'dare terga' in the line before, both military metaphors in keeping with the speaker's character.

34. Jovis .. culmen, the Capitol. Cp. Livy l. c. c. 35 'Moeniaque eos tum transcendere non Italiae modo, sed etiam urbis Romanae. Cetera plana, proclivia fore: uno aut summum altero proelio arcem et caput Italiae in manu ac potestate habituros.'

37. Erigit, 'leads upward,' a use of the word frequent in Livy; see 21. 32 'Erigentibus in primos agmen clivos apparuerunt .. montani.'

38. Crudisque locorum (see on v.

Ferre pedem, ac proprio turmas evadere calle,
Rumpit inaccessos aditus, atque ardua primus
Exsuperat, summaque vocat de rupe cohortes.
Tum, qua durati concreto frigore collis
Lubrica frustratur canenti semita clivo,
Luctantem ferro glaciem premit: haurit hiatu
Nix resoluta viros, altoque e culmine praeceps
Humenti turmas operit delapsa ruina.
Interdum adverso glomeratas turbine Corus
In media ora nives fuscis agit horridus alis:
Aut rursum immani stridens avulsa procella
Nudatis rapit arma viris, volvensque per orbem
Contorto rotat in nubes sublimia flatu.
Quoque magis subiere jugo, atque, evadere nisi,
Erexere gradum, crescit labor: ardua supra
Sese aperit fessis et nascitur altera moles,
Unde nec edomitos exsudatosque labores
Respexisse libet: tanta formidine plana
Exterrent repetita oculis; atque una pruinae
Canentis, quacumque datur promittere visus,
Ingeritur facies: medio sic navita ponto,
Cum dulces liquit terras, et inania nullos
Inveniunt ventos securo carbasa malo,

21) 'by fresh, untrodden spots,' further explained by proprio .. calle = 'paths of their own.' This belongs rather to the bombast of the orator than to the wisdom of the general.

44. Luctantem, 'the resisting ice:' so 'luctantia lumina' 7. 204. See the detailed description in Livy l. c. c. 37.

45. Nix resoluta, i. e. 'the avalanche of snow loosened' by the disturbance caused in cutting the ice, as just described.

46. Humenti .. ruina, a vivid picture of an avalanche. Many of the old editions read 'viventes:' see a similar confusion in Stat. Silv. 3. 1, 145.

Turmas, 'whole squadrons at once.'

48. Fuscis .. alis, i. e. bringing with it black clouds. Cp. Val. Fl. 6. 494 'fuscis et jam Notus imminet alis.'

49. Rursum, 'else,' on the other hand. Heinsius plausibly proposes 'sursum.' The form in '-um' is for the most part only used before vowels.

51. Contorto .. flatu, = 'turbine,' 'the whirling blast.' There is a superfluity of words here as well as an exaggeration of ideas.

55. Unde, i. e. from the points which they had gained.

Nec, 'not even the toils already surmounted:' see on Val. Fl. 7. 130 (28).

Exsudatos. Livy uses the verb in this sense, 5. 5 'ut .. his instituendis exsudetur labor.'

56, 57. Plana exterrent, i. e. looking down upon and retracing the level from the dizzy height they had gained terrifies them. Some texts have 'plena.'

58. Promittere visus, 'look forward,' found in one MS., instead of the more common 'permittere,' and best suits with the 'prospectat' of v. 62. The two verbs are constantly confused by the transcribers.

61. Securo .. malo, 'on the lazy mast,' i. e. not strained by the wind.

Immensas prospectat aquas, ac victa profundis
Aequoribus fessus renovat sua lumina coelo.
Jamque, super clades atque importuna locorum,
Illuvie rigidaeque comae squalore perenni
Horrida semiferi promunt e rupibus ora;
Atque effusa cavis exesi pumicis antris
Alpina invadit manus, assuetoque vigore
Per dumos notasque nives atque invia pernix
Clausum montivagis infestat cursibus hostem.
Mutatur jam forma locis; hic sanguine multo
Infectae rubuere nives; hic nescia vinci
Paulatim glacies cedit tepefacta cruore:
Dumque premit sonipes duro vestigia cornu,
Ungula perfossis haesit comprensa pruinis.
Nec pestis lapsus simplex: abscisa relinquunt
Membra gelu, fractosque asper rigor amputat artus.
Bis senos soles, totidem per vulnera saevas
Emensi noctes, optato vertice sidunt,
Castraque praeruptis suspendunt ardua saxis.

63. Coelo: his eyes, exhausted with looking downward on the sea, he refreshes by turning upward to the skies.

64. Super clades, 'besides the hardships (described above) and the labours of the ground;' Heinsius conjectures 'cautes' or 'calles.' See Livy's account of these 'homines intonsi et inculti' 21. 32.

68. Alpina, i.e. a horde native to the Alps, and therefore the more to be dreaded.

71. Sanguine, i.e. from the conflicts between the Carthaginians and the Alpine tribes.

75. Comprensa, a sound emendation by Heinsius of 'compressa' (MSS.). These lines are derived from Livy's narrative, l. c. c. 36 'Jumenta secabant interdum etiam tum infimam ingredientia nivem, et prolapsa jactandis gravius in connitendo ungulis penitus perfringebant: ut pleraque, velut pedica capta, haererent in durata et alte concreta glacie.'

76. Nec .. simplex, 'nor was their fall their only ruin,' referring only to the horses; cp. Virg. G. 3. 482 'Nec via mortis erat simplex.'

78. Bis senos. The poet's accuracy is here at fault; Livy and Polybius both assign nine days as the time occupied in crossing the Alps.

LXXV.

LIB. IV. 763–822.

THIS is a striking episode in the poem of Silius. Just before the battle of the Trasimene lake, a deputation is represented as arriving from Carthage to ask Hannibal's consent that his son might be numbered amongst the youths from whom a selection was to be made by lot for victims to the gods. The proposal, originating with Hanno, the private foe of Hannibal, is received with horror by Himilce his wife, who, after loudly denouncing Carthaginian ingratitude and cruelty, philosophizes on the immorality of human and (perhaps) animal sacrifice, as inconsistent with the nature of 'a mild and man-related God.' Hannibal, in reply to the envoys, expresses his gratitude at being afforded the option of refusing: he resolves to preserve his son for carrying on the war with Rome, and promises the gods of his country a more valuable sacrifice of the best blood of Rome. The incident is entirely the fruit of the poet's invention, while the rationalistic vein of thought running through the sentiments put in Himilce's mouth is not unlike that of Cato's views on the oracle of Ammon, expressed by Lucan 9. 573 foll.

ECCE autem Patres aderant Carthagine missi:
Causa viae non parva viris, nec laeta ferebant.
Mos fuit in populis, quos condidit advena Dido,
Poscere caede deos veniam, ac flagrantibus aris
(Infandum dictu!) parvos imponere natos.
Urna reducebat miserandos annua casus,
Sacra Thoanteae ritusque imitata Dianae.
Cui fato sortique deum de more petebat
Hannibalis prolem discors antiquitus Hannon.

4. Poscere . . deos, (imitated from Virg. Ae. 4. 50,) chiefly Saturn, answering probably to the Moloch of the Canaanites. The selection of his victims was usually made from the families of the noblest citizens. Cp. Enn. Ann. 8. Fr. 4 (Vahlen) 'Poeni soliti sos sacrificare puellos.' For the infinitive after mos, see on Catull. 62 (64). 366 'copiam . . solvere.'

6. Urna, the balloting-urn, as Virg. Ae. 6. 22 (which Silius probably had in his mind) 'stat ductis sortibus urna:' so perhaps reducebat = 'was causing the woeful lots to be drawn once more,' unless it be 'bringing back,' in reference to 'annua.'

7. Thoanteae, i.e. in the Tauric Chersonese; see on Val. Fl. 2. 301 (60) foll.

8, 9. Sorti . . prolem, demanded that the offspring of Hannibal should be placed among those whose lots were to be drawn for sacrifice to the gods.

Antiquitus, a word common in Livy and prose authors: but not used elsewhere

Sed propior metus armati ductoris ab ira,
Et magna ante oculos stabat genitoris imago.
Asperat haec foedata genas, laceratáque crines,
Atque urbem complet maesti clamoris Imilce,
Edonis ut Pangaea super trieteride mota
It juga, et inclusum suspirat pectore Bacchum.
Ergo inter Tyrias, facibus ceu subdita, matres
Clamat, Io conjux, quocumque in cardine mundi
Bella moves, huc signa refer: violentior hic est,
Hic hostis propior. Tu nunc fortasse sub ipsis
Urbis Dardaniae muris vibrantia tela
Excipis intrepidus clipeo, saevamque coruscans
Lampada Tarpeiis infers incendia tectis.
Interea tibi prima domus atque unica proles
Heu! gremio in patriae Stygias raptatur ad aras.

in poetry, it would appear. It is formed like 'divinitus,' 'humanitus,' etc. Here it is to be joined with discors = 'bearing an ancient grudge:' so 2. 277 'olim Ductorem infestans odiis gentilibus Hannon.'

10. Propior metus, 'fear that came more home to them' than the private animosity of Hanno; cp. below, v. 19 'propior hostis.'

12. Asperat haec (in best MSS.), 'adds excitement to their fears,' like Virg. Ae. 11. 220 'Ingravat haec saevus Drances.' Some of the old editions had 'Aspar. Ad haec,' 'Aspar' (taken with 'imago' v. 11) being conceived as Hannibal's son, and bearing an exact likeness to his father, a supposition wholly unsupported.

13. Complet is often joined with a genitive by Plautus: so Lucretius (5. 1160) has 'ararum compleverit urbes.' Other poets more usually construct it with an ablative. Silius, 4. 435, has 'satiatam sanguinis hastam.'

Imilce. For imaginary details respecting this wife of Hannibal, see 2. 97 foll. Whatever her correct name might have been, she is described by Livy (24. 41) as a Spaniard. History makes no mention of any children of Hannibal.

14. Edonis. 'Obiter notandum Lucanum Siliumque perperam corripuisse syllabam secundam, cum Graeci semper Ἠδωνοὶ scripserint, nunquam Ἠδόνιοι' Bentley on Hor. Od. 3. 25, 9. Cp. Lucan 1. 670 'vertice Pindi Edonis Ogygio decurrit plena Lyaeo.' So 'Sidonis' and 'Bistonis' (see Ciris, v. 165) are used indiscriminately long and short.

Trieteride mota, 'roused by the triennial festival of Bacchus.' Silius copies Virg. Ae. 4. 300 foll. 'totamque incensa per urbem Bacchatur, qualis commotis excita sacris Thyas, ubi audito stimulant trieterica Baccho.'

15. Suspirat, 'breathes forth the god imprisoned in her breast:' cp. Val. Fl. 2. 278 'flatu . . gliscit anhelo,' and Claudian Rapt. Pros. 1. 6 'totum spirant praecordia Phoebum.'

16. Subdita, a condensed expression = 'facibus subditis stimulata.' Compare the use of 'circumdatus' with an ablative = 'surrounded by,' with a dative = 'surrounding.' Burmann unnecessarily conjectures 'concita.'

17. Cardine, 'far region of the world,' a common usage of the word in Ovid and the later poets.

19. Propior, i.e. his hostility comes more home to you, as he demands your own child for destruction: cp. v. 10.

20. Dardaniae, i.e. Roman; as 'Dardana Roma' 4. 670; so 'Dardanides' is applied to Scipio.

Vibrantia, 'quivering,' neuter as well as active: cp. Ov. M. 8. 342 'Tela tenent dextra lato vibrantia ferro.'

24. Gremio has the force of the country to whose care he had been entrusted, as contrasted with the distant and hostile country spoken of vv. 17, 20.

I nunc, Ausonios ferro populare Penates,
Et vetitas molire vias! i, pacta resigna,
Per cunctos jurata deos! sic praemia reddit
Carthago, et tales jam nunc tibi solvit honores.
Quae porro haec pietas, delubra adspergere tabo?
Heu primae scelerum causae mortalibus aegris,
Naturam nescire deum! justa ite precati
Ture pio, caedumque feros avertite ritus:
Mite et cognatum est homini deus. Hactenus, oro,
Sit satis ante aras caesos vidisse juvencos;
Aut si velle nefas superos fixumque sedetque,
Me, me, quae genui, vestris absumite votis.
Cur spoliare juvat Libycas hac indole terras?
An flendae magis Aegates, et mersa profundo
Punica regna forent, olim si sorte cruenta
Esset tanta mei virtus praerepta mariti?
Haec dubios vario divumque hominumque timore
Ad cauta illexere Patres; ipsique relictum,
Abnueret sortem, an superum pareret honori.
Tum vero trepidare metu vix compos Imilce,

26. Vetitas molire vias: see 3. 501, and 1. 495 'saxa vetantia;' the meaning is, go, waste Italy, climb the Alps, and see what a return for such services your country gives. Cp. Virg. Ae. 7. 425, and the whole of Amata's speech, v. 400 foll., from which Himilce's is imitated.

Pacta, the 'pacem cohibentia pacta' of 1. 116, i.e. the peace made after the Roman victory of the Aegates Insulae. In her anger at Carthage she takes the side of Rome and condemns the war.

28. Jam nunc, even now, in the midst of your services to her.

29. Silius here imitates Lucr. 5. 1194 foll.

31. Precati, better than 'precari,' as in several texts.

32. Caedum. This form of the genitive is common in Silius: so 'cladum' 2. 620, and often elsewhere.

33. Mite et cognatum: a sentiment more natural to a contemporary of Seneca than to a matron of Carthage in the third century B.C.

34. Sit satis .. juvencos may mean either 'hitherto and no longer let the blood even of bullocks be shed, much less that of men,' or, 'let it suffice to have gone so far as to sacrifice bulls; let us not go on to offer the blood of men.' The former interpretation seems to agree best with vv. 31 and 32.

35. Nefas, used as in the parallel passage, Ov. M. 15. 111.

Fixum, 'if it be settled that the gods demand a sacrifice so unnatural as this.' Cp. Virg. Ae. 4. 15 'Si mihi non animo fixum immotumque sederet.'

36. Absumite, imitated from Virg. Ae. 9. 492 'me primam absumite ferro.'

37. Hac indole, 'this noble spirit' of my son.

41. Hominumque. The MSS. fluctuate between 'hominum' and 'hominis.' In either case, of course, Hannibal alone is meant: see above, v. 10; 'ipsi,' however, v. 42, seems rather to require 'hominis.'

44. Compos. This seems to be a solitary instance of 'compos' used absolutely without 'sui,' 'mentis,' or some such word. Heinsius suggests 'sui' for 'metu;' the latter is awkward before 'metuens' in the next line.

Magnanimi metuens immitia corda mariti.
His avide auditis, ductor sic deinde profatur:
Quid tibi pro tanto non impar munere solvat
Hannibal aequatus superis? Quae praemia digna
Inveniam, Carthago parens? Noctemque diemque
Arma feram, templisque tuis hinc plurima faxo
Hostia ab Ausonio veniat generosa Quirino.
At puer armorum et belli servabitur heres.
Spes, o nate, meae, Tyriarumque unica rerum,
Hesperia minitante, salus, terraque fretoque
Certare Aeneadis, dum stabit vita, memento.
Perge, patent Alpes; nostroque incumbe labori.
Vos quoque, di patrii, quorum delubra piantur
Caedibus, atque coli gaudent formidine matrum,
Huc laetos vultus totasque advertite mentes.
Namque paro sacra, et majores molior aras.

LXXVI.

LIB. XII. 691–752.

THE scene of Hannibal before the walls of Rome is here described with some force and beauty, much of which however is due to the passage in Virgil on which this is modelled (Ae. 2. 588–624). Juno, at the request of Jupiter, appears to the great general, and 'opens his eyes' (compare 2 Kings 6. 17) to see the several divinities of the Eternal City, each guarding their special hill, ready to hurl destruction on any assailant, and above

45. Immitia, 'stern.' Himilce fears that her husband's noblemindedness might lead him to consent to so cruel a sacrifice. Observe the strong alliteration in this line.

47. Tibi, referring to the 'Carthago parens' of v. 49.

48. Aequatus superis, i.e. in being left free to obey or disobey the gods.

52. Heres, to be taken with 'servabitur,' 'preserved to inherit' and continue the war.

58. Coli . . formidine, a condensed expression, = 'love your worship to be paid in the agony of mothers,' lest their children be torn from them for sacrifice.

60. Paro sacra: Hannibal tells the gods, who revel in blood, that he is preparing a sacrifice for them, and that on a grander scale, alluding to the slaughter at Trasimene. The best MSS. have 'majores,' not, as in the old editions, 'meliores,' though the latter is rendered probable by the use of 'melior' in Virg. Ae. 5. 483; 12. 296.

all, the great Thunderer himself, already launching his thunderbolts. Persuaded by the goddess, and overawed by the sight, he retires unwillingly, threatening to return. The people within the walls can scarce believe that Hannibal and his army have retired: but as soon as the tidings are confirmed, they deck the temples of the gods, and rush forth to see the spots lately occupied by the enemy's host. See Livy 26. 10, and Arnold's Hist. Rome, vol. iii. c. 44, p. 244, 245.

JAMQUE propinquabat muro, cum Jupiter aegram
Junonem alloquitur curis, mulcetque monendo:
Nullane Sidonio juveni, conjuxque sororque
Cara mihi, non ulla unquam sine fine feroci
Addes frena viro? Fuerit delere Saguntum,
Exaequare Alpes, imponere vincula sacro
Eridano, foedare lacus: etiamne parabit
Nostras ille domos, nostras perrumpere in arces?
Siste virum! namque (ut cernis) jam flagitat ignes,
Et parat accensis imitari fulmina flammis.
His dictis, grates agit, ac turbata per auras
Devolat, et prensa juvenis Saturnia dextra,
Quo ruis, o vecors? majoraque bella capessis,
Mortali quam ferre datum? Juno inquit, et atram
Dimovit nubem, veroque apparuit ore.
Non tibi cum Phrygio res Laurentive colono,
En age, (namque, oculis amota nube parumper,
Cernere cuncta dabo) surgit qua celsus ad auras,
Adspice, montis apex, vocitata Palatia regi
Parrhasio plena tenet et resonante pharetra,

5. Fuerit, 'let it have been allowed him:' see the similar passage, 6. 604 'ripas fluviorum exire Latino Sanguine fas fuerit: Tarpeium accedere collem Murisque adspirare veto.'

6. Exaequare, hyperbolical for 'treat the Alps as though a plain.'

Imponere vincula, of the bridge of boats constructed by Hannibal, on which his army crossed the Po before the battle of Trebbia, Livy 21. 47. Ernesti strangely takes it of blocking the river with the corpses of the slain.

8. Domos: 'in' is to be supplied from before 'arces.' The reference is of course to the Capitol.

11. Grates agit, i. e. for enabling her to save her favourite from the dangers of an attack on Rome.

12. Prensa: Virg. Ae. 2. 592 'dextraque prehensum Continuit' etc.

13. Cp. Virg. Ae. 10. 811 'Quo moriture ruis, majoraque viribus audes?'

17. Cp. Virg. Ae. 2. 604 'namque omnem, quae nunc obducta tuenti Mortales hebetat visus tibi, et humida circum Caligat, nubem eripiam.'

19. Vocitata, a word little used since Lucretius.

19, 20. Regi Parrhasio, 'Arcadian prince,' Evander: Virg. Ae. 8. 54 'Pallantis proavi de nomine Pallanteum.' Parrhasia, one of the chief districts of Arcadia, and so used for the whole, as in Ae. 8. 344, and elsewhere.

20. Et is strangely used here; Silius could hardly however have written 'en,' as Lefevre supposes, directly after 'adspice.'

Intenditque arcum, et pugnas meditatur Apollo.
At, qua vicinis tollit se collibus altae
Molis Aventinus, viden', ut Latonia virgo
Accensas quatiat Phlegethontis gurgite taedas,
Exertos avidae pugnae nudata lacertos?
Parte alia, cerne, ut saevis Gradivus in armis
Implerit dictum proprio de nomine campum.
Hinc Janus movet arma manu, movet inde Quirinus,
Quisque suo de colle deus: sed enim adspice, quantus
Aegida commoveat nimbos flammasque vomentem
Jupiter, et quantis pascat ferus ignibus iras.
Huc vultus flecte, atque aude spectare Tonantem,
Quas hiemes, quantos concusso vertice cernis
Sub nutu tonitrus! oculis qui fulgurat ignis!
Cede deis tandem, et Titania desine bella.
Sic effata virum, indocilem pacisque modique,
Mirantem superum vultus et flammea membra,
Abstrahit, ac pacem terris coeloque reponit.
Respectans abit, et castris avulsa moveri
Signa jubet ductor, remeaturumque minatur.
Redditur extemplo flagrantior aethere lampas,
Et tremula infuso resplendent caerula Phoebo.
At procul e muris videre ut signa revelli
Aeneadae, versumque ducem; tacita ora vicissim
Ostentant, nutuque docent, quod credere magno
Non audent haerente metu; nec abire volentis,

22, 23. Altae molis, to be joined with 'Aventinus.'

24. Phlegethontis, over which, as Hecate, she has the control.

25. Avidae pugnae, dative, = 'for the eager strife.' Drakenborch, followed by Ernesti, reads 'avide' against the MSS. here and also at v. 457 (which almost confirms the reading in the text) 'et minitans avida ad certamina fertur.' Silius does not, like Virgil, eschew such ὁμοιοτέλευτα: see e. g. 1. 4; 5. 163; 8. 42; 9. 169.

26–28. The Campus Martius, and the Janiculan and Quirinal hills are successively mentioned.

27. Implerit, expressive of the size of Mars. Silius had in his mind perhaps Hom. Il. 21. 407.

28. Manu, added for the sake of picturesqueness: but the word is often used redundantly in the poets: see Markland on Stat. Silv. 3. 4, 87.

29. Sed enim, like ἀλλὰ γάρ, used in quick transitions. The reference here is to the tempest that burst over Hannibal's troops when drawn up for battle before the walls of Rome: see v. 654 foll., and compare Livy 26. 11.

35. Titania, which only resembles the war of the Titans against Heaven.

36. Indocilem . . modi, slow to learn restraint and moderation.

41. Redditur, not with 'flagrantior' = 'is made,' but 'is restored' after the storm.

42. Caerula, not 'the sea,' but, as often in Lucretius, with and without 'coeli,' 'the blue vault of heaven grows

Sed fraudem insidiasque putant, et Punica corda:
Ac tacitae natis infigunt oscula matres,
Donec procedens oculis sese abstulit agmen,
Suspectosque dolos dempto terrore resolvit.
Tum vero passim sacra in Capitolia pergunt,
Inque vicem amplexi permixta voce triumphum
Tarpeii clamant Jovis, ac delubra coronant.
Jamque omnes pandunt portas; ruit undique laetum,
Non sperata petens dudum sibi gaudia, vulgus.
Hi spectant, quo fixa loco tentoria regis
Adstiterint: hi, qua celsus de sede vocatas
Affatus fuerit turmas: ubi belliger Astur,
Atque ubi atrox Garamas, saevusque tetenderit Hannon.
Corpora nunc viva sparguntur gurgitis unda:
Nunc Anienicolis statuunt altaria Nymphis.
Tum festam repetunt, lustratis moenibus, urbem.

bright once more (resplendent), and sparkles, flooded with the rays of Phoebus.' In these lines the 'pax coeli' (see v. 41) is described: the following verses depict the 'pax terris,' the latter being the cause of the former; because Hannibal retires, heaven ceases to manifest its displeasure.

44, 45. Ora . . ostentant, 'exchange silent looks.'

46. Volentis, sc. 'esse,' 'nor do they deem his departure the offspring of choice (lit. the act of one desiring it), but the guile and stratagem of his Punic heart.' Some MSS. have 'volentes,' and one 'volentem.'

55. Dudum to be taken with non sperata, = 'that had long since ceased to be hoped for.' This passage is imitated from Virg. Ae. 2. 27 foll. 'Panduntur portae: juvat ire et Dorica castra Desertosque videre locos litusque relictum: Hic Dolopum manus, hic saevus tendebat Achilles.'

58. Astur, the Highlanders in the N.W. of Hispania Tarraconensis. The name survives in the modern 'Asturias.' They were equally celebrated for their mines, their horses, and their bravery: cp. 1. 231; 3. 335–337.

59. Tetenderit: see on Lucan 7. 329 (79).

60. Corpora, accusative after the middle 'sparguntur' = 'spargunt se.'

Viva, 'fresh-running water;' so 'flumine vivo' Virg. Ae. 2. 719. The ablutions are preparatory to the religious rites that follow.

61. Anienicolis, i.e. as the deliverers of the city; Hannibal's camp was on the Anio; Livy 26. 10 'Inter haec Hannibal ad Anienem fluvium tria millia passuum ab urbe castra admovit.'

P. PAPINIUS STATIUS.

LIFE OF STATIUS.

P. PAPINIUS STATIUS was born at Naples, probably about the year A.D. 61, though recent critics date his birth as early as A.D. 40. From his father, a scholar, rhetorician, and poet of some distinction, he inherited a taste for literature, which was cultivated by a careful education at Rome. His genius shewed itself first in improvised recitations, for which he won prizes in the contests at Naples and at Alba, though he failed in the great object of his ambition, success in the 'Agon Capitolinus:' cp. Silv. 3. 5, 31 foll.; Ib. 5, 3, 231 foll. The patronage of Domitian, which he early received, he repaid by incessant and shameless flattery. From his own writings he would seem also to have enjoyed the friendship of distinguished personages of the time, such as Atedius Melior, Pollius, Stella, and others, while Juvenal's lines (7. 82 foll.) attest the general popularity of his poetry. If Martial, his contemporary, who speaks so frequently and favourably of Lucan, Silius, Flaccus, and Stella, is silent about Statius, jealousy at the favour enjoyed by the latter at the Imperial court may partly account, as in the parallel case of Horace and Propertius, for such exceptional omission. Mortified perhaps by his failure in the Capitoline contests, Statius finally quitted Rome, and migrated with the reluctant Claudia, whom he had married early in life, to Naples, where he died young, and probably in straitened circumstances, about A.D. 96, or much later according to some authorities. As however such dates rest only on inferences drawn from somewhat ambiguous passages in the poet's writings, little reliance can be placed upon them.

Statius, the greatest poet of the Decline, ranked by Dante (cp. Purg. c. 21. 22, etc.) and by Pope next to Virgil, reminds us more of Ovid than of any of his predecessors. Though in the art of narration he is far inferior to the author of the Metamorphoses,

Statius has the same vivid fancy, the same facility and fluency of style, the same copiousness of expression, the same partiality for brilliant pictures and minute ornamental description, and the same fondness for mythological and heroic subjects. His diction, though much imitated by succeeding poets, is however less simple and unaffected than Ovid's. Straining after uncommon phrases and forced constructions Statius often becomes obscure, and his versification, if more varied, is not so correct, easy, or harmonious as that of his model, while his prose style appears to considerable disadvantage in the Introductions he prefixed to his various poems. Of the 'Thebaid,' his first great work, modelled as to its general plan on the Θηβαΐς of Antimachus of Claros (420 B.C.), and which occupied the poet twelve years, the most opposite judgments have been formed. While Niebuhr pronounces it 'an absurd and bombastic poem,' Merivale, allowing its defects in other points, yet praises it as 'the most perfect of ancient epics in form and argument.' A second epic, the 'Achilleid,' referred to in Silv. 5. 2, 163, he left wholly unfinished (cp. Dante, Purg. 21. 93), but what remains is a striking fragment. His last productions were the descriptive and lyrical pieces entitled the 'Silvae,' which, considering the rapidity with which the several poems were composed, and the variety of their subjects and metre, may well be considered his masterpiece, 'genuine poetry,' says Niebuhr, 'imprinted with the true character of the country, and constituting some of the most graceful productions of Roman literature.' It is probable that Statius wrote much which has not come down to posterity: Juvenal (7. 87) mentions a play, the 'Agave,' as written by him for bread. It is difficult to account for Dante's notion that Statius was a Christian.

Of the 'Thebaid,' as we might expect in the case of a poem read almost as much as the 'Pharsalia' in the middle ages, numerous MSS. exist, of which a few are as old as the ninth and tenth centuries, containing also the 'Achilleid.' Of the 'Silvae,' known much later than the other works, the oldest extant MS. belongs to the fourteenth, or perhaps the end of the thirteenth century.

LXXVII.

P. PAPINIUS STATIUS.

SILVAE. Lib. II. 1. 1–68; 208–234.

'Primum habet Glauciam nostrum, cujus gratissimam infantiam, et qualem plerumque infelices sortiuntur, apud te complexus amabam. Jam vero tibi hujus amissi recens vulnus (ut scis) Epicedio prosecutus sum, adeo festinanter, ut excusandam habuerim affectibus tuis celeritatem.' Thus Statius dedicates to Atedius Melior this Elegy on the early death of Glaucia, his favourite 'libertus.' See Martial's two epigrams on the boy, 6. 28 and 29. Statius attempts to console the grief-stricken Melior by every assurance of sympathy which the poet's own afflictions and losses have taught him all the more deeply to feel. He goes on to sing the praises of Glaucia, his youth, beauty, modesty, winning voice and manners. Now that he is gone, there is none to cheer Melior, or turn away his wrath and cares; no one to delay his going out, or welcome his coming in. Still, Glaucia is happy in Hades, where he is beloved by all. Melior must console himself that all here is made for death. His favourite has passed beyond all the hazards of life, and is better off than the living, who have yet to encounter death, they know not when or how. He bids the spirit of Glaucia come and comfort his afflicted master, assure him he is living still, and bid him take care of his sorrowing parents and sister.

Quod tibi praerepti, Melior, solamen alumni,
Improbus ante rogos, et adhuc vivente favilla
Ordiar? abruptis etiamnunc flebile venis
Vulnus hiat, magnaeque patet via lubrica plagae.
Cum jam egomet cantus, et verba medentia saevus 5

2. Improbus, 'intrusive.' The meaning is, 'what comfort could I presume to offer, while the ashes of your favourite were yet warm? even now it is almost too early:' see v. 15.

4. Lubrica = 'cruda,' lit. 'the path of the wound still slippery with blood.' The imagery is somewhat material and harsh.

5. Saevus is given by the MSS.; cp. 6, 1 'Saeve nimis, lacrimis quisquis discrimina ponis, Lugendique modos:' yet Markland alters into 'saevis' = 'words to

Confero, tu planctus, lamentaque fortia mavis,
Odistique chelyn, surdaque averteris aure.
Intempesta cano: citius me tigris abactis
Fetibus, orbatique velint audire leones.
Nec si tergeminum Sicula de virgine carmen
Affluat, aut silvis chelys intellecta ferisque,
Mulceat insanos gemitus; stat pectore demens
Luctus, et admoto latrant praecordia tactu.
Nemo vetat, satiare malis, aegrumque dolorem
Libertate doma: jam flendi expleta voluptas?
Jamne preces fessus non indignaris amicas?
Jamne canam? lacrimis en et mea carmina in ipso
Ore natant, tristesque cadunt in verba liturae.
Ipse etenim tecum nigrae sollemnia pompae,
Spectatumque Urbi scelus, et puerile feretrum
Produxi; saevos damnati turis acervos,
Plorantemque animam supra sua funera vidi:

heal the cruel wounds,' the adjective being used for the substantive, as in Theb. 2. 406 'Pone modum laetis:' Ib. 4. 744 'mersus acerbis:' 11. 551 'fidere laetis.' More is to be said for Wakefield's conjecture 'laevus'='awkward.'

6. Confero, used specially of funereal tributes: see v. 35 'confer gemitus:' 3. 3. 42 'Ipse tuli, quos nunc tibi confero, questus.' Cp. Lucan 9. 64, where Markland would read 'contulit' for 'obtulit.' Some MSS. have here 'consero' (Queck), as in the phrase 'serere sermonem.'

9. Leones. There is no need to change this into 'leaenae.' 'Apud Poetas saepe vidimus animalia uno genere posita alterum sexum exprimere,' says Burmann in a good note on Val. Fl. 6. 347 'Dat catulos post terga leo.'

10. Tergeminum, i.e. 'Not even were the melody from all three sirens to stream at once on your ears.' Homer says nothing specific as to their number: this appears to have been a later addition, made perhaps by the Alexandrine poets; see Ausonius Idyl 11 (on the number 3), vv. 20, 21 'Tres in Trinacria Siredones: omnia terna: Tres volucres, tres semideae, tres semipuellae.'

Virgine, not for the plural, but 'one lay from each maiden.'

12. Stat, 'deep-fixed in the heart,' not easily to be reached through the senses.

13. Latrant, 'sob' or 'fret' when touched: so Theb. 2. 338 'magnas latrantia pectora curas Admota deprendo manu (not 'jactantia,' as some MSS. give).' 'Mire utuntur hoc verbo optimi auctores' is Barth's remark on this passage.

15. Libertate doma, 'tame it by indulgence,' i.e. by letting it have its full course, a kind of oxymoron: see Markland's note on 5. 5, 46.

16. Preces, i.e. entreaties to calm your grief and listen to comfort.

18. Ore natant, the very utterance of my lines is flooded or choked with tears.

20. Scelus, 'misery,' especially that caused by an early or unnatural death; this sense of the word is found in Plautus and Terence, and is common in the later poets, e.g. Martial 7. 14, 1 'Accidit infandum nostrae scelus, Aule, puellae;' cp. 'nefas' in v. 175 of this poem.

21. Produxi, 'carried to the grave:' as Virg. Ae. 9. 485 'nec te tua funera mater Produxi.'

Damnati, i.e. 'offered,' 'devoted' to the gods below, as 'caput damnaverat Orco' Virg. Ae. 4. 699. Weber's 'et' before saevos is found in no MS.

22. Animam, i.e. Glaucia's spirit mourning over the untimely death of the body that held it. Cp. Plat. Phaed. 82

Teque patrum gemitus superantem, et brachia matrum,
Complexumque rogos, ignemque haurire parantem
Vix tenui similis comes, offendique tenendo.
Et nunc (heu) vittis et frontis honore soluto
Infaustus vates versa mea pectora tecum
Plango lyra: et diri comitem sociumque doloris
(Si merui, luctusque tui consortia sensi)
Jam lenis patiare precor. Me fulmine in ipso
Audivere patres: ego juxta busta profusis
Matribus, atque piis cecini solatia natis,
Et mihi, cum proprios gemerem defectus ad ignes
(Quem, Natura!) patrem; nec te lugere severus
Arceo, sed confer gemitus, pariterque fleamus.
Jamdudum dignos aditus, laudumque tuarum,
O merito dilecte puer, primordia quaerens
Distrahor; hinc anni stantes in limine vitae,

(of the earthly soul) *περὶ τὰ μνήματά τε καὶ τοὺς τάφους κυλινδουμένη . . οἷα παρέχονται αἱ τοιαῦται ψυχαὶ εἴδωλα . . διὰ καὶ ὁρῶνται.* Scaliger prefers the 'ploratam' of one MS.

23. Superantem, 'surpassing,' not 'breaking through.'

Brachia, the wringing of the arms in grief.

25. Similis, 'sympathetic in your agony.' The common tale about Porcia, wife of Brutus, was that she destroyed herself by swallowing live coals, unable to bear the death of her husband and the ruin of his cause.

26. Frontis honore, 'the ornaments on my brow,' i.e. he has put aside the badges of the poet, and presents himself 'in mourning' = infaustus, when the head was always unbound: see Theb. 6. 30. It might also refer to the poet's removing the 'vitta' under the inspiration of song: cp. Virg. Ae. 3. 370; Tibull. 2. 5, 66.

27. Versa, as in one MS., 'with altered strains,' not (as Queck) = 'conversa in me pectus percutio qua canere debebam;' as the poet has changed from gay to grave, so has his lyre, see v. 5: instead of 'cantus' the poet offers his friend what he desired, viz. 'planctus.' Markland retains 'verso,' as in most MSS. and editions, but conjectures 'Phoebo' for 'tecum;' see 5. 3, 12 'Apolline verso.' If 'verso' (verb) be read (='I vex my soul with yours'), a colon is placed after 'tecum.'

28. Et diri. 'Et' here='atque ita:' there is no need of reading 'at' as in one MS. Markland conj. 'duri.'

Comitem sociumque, i.e. not only to be with you in your distress, but also to partake in it.

30. Fulmine in ipso, 'in the actual shock of loss (not, as in your case, when grief has had time to spend itself) I have been able to comfort others;' such too is the force of juxta busta. Old editions have 'funere:' but cp. 5. 5, 50 'dignumque nihil mens fulmine tanto Reperit.' Both Cicero and Livy use 'fulmen' in a similar sense.

33. Et mihi. Queck takes these words not with 'cecini' ('nam qui defectus gemit, is solatia non habet'), but with some verb like 'eripuit,' suppressed in the vehemence of feeling. It is simpler to take them of the poet solacing himself under his affliction in the same way as he had consoled others in theirs. Cp. 5. 5, 40.

Defectus, 'wasted with sorrow.'

Ignes='rogos.'

34. Quem, i.e. how fond a sire, thou knowest, O Nature, who gavest him to me.

34, 35. Lugere . . arceo, a construction not found before Ovid, but common in the poets posterior to him.

36. Dignos aditus, 'fit avenue to your praise,' i.e. how I may fitly approach the theme of your merits; a very common sense of 'aditus' in Cicero.

Hinc me forma rapit, rapit inde modestia praecox,
Et pudor, et tenero probitas maturior aevo.
O ubi purpureo suffusus sanguine candor,
Sidereique orbes, radiataque lumina coelo,
Et castigatae collecta modestia frontis,
Ingenuique super crines, mollisque decorae
Margo comae? blandis ubinam ora arguta querelis,
Osculaque impliciti vernos redolentia flores,
Et mixtae risu lacrimae, penitusque loquentis
Hyblaeis vox tincta favis? cui sibila serpens
Poneret, et saevae vellent servire novercae.
Nil veris affingo bonis; heu lactea colla,
Brachiaque, et nunquam domini sine pondere cervix!
O ubi venturae spes non longinqua juventae,
Atque genis optatus honos, jurataque multum
Barba tibi? cuncta in cineres gravis intulit hora,
Hostilisque dies: nobis meminisse relictum.
Quis tua colloquiis hilaris mulcebit amatis
Pectora? quis curas, mentisque arcana remittet?
Accensum quis bile fera, famulisque tumentem

41. O ubi, as below, v. 52. Markland suggests, as more common, 'Heu ubi,' comparing Theb. 5. 613, 350; Ib. 8. 174; Silv. 3. 5, 44.

Candor, 'clear complexion.'

42. Radiata . . coelo, 'eyes furnished by heaven with rays,' i. e. beaming with heavenly rays. Ovid may have been in Statius' mind, M. 4. 193 'Forma calorque tibi, radiataque lumina prosunt.' 'Coelo' harmonizes with 'siderei' just before.

43. Castigatae, 'a perfect brow,' said either of faultless shape, as Ov. Amor. 1. 5, 21 'castigato sub pectore,' or 'smooth in surface,' a 'polished, unwrinkled brow.'

Modestia frontis = 'modesta frons,' abstract for concrete; 'brow modest and composed;' cp. 2, 33 'feritas viae' = 'fera via.'

44. Mollis, 'the soft or wavy line of hair' on the forehead.

46. Impliciti, 'the lips, when he was folded in your arms, that were fragrant as flowers of spring.'

47. Mixtae risu. Markland quotes Theb. 6. 164 'Illa tuos questus lacrimososque impia risus Audiit.'

48. Tincta, Markland's happy conjecture for 'mixta' (MSS.), which crept in from the line before; the two words are similarly confused in Ov. M. 4. 504. Penitus is to be taken with it.

50. Affingo, 'no fancied graces am I adding to the true;' a word more common in Cicero than in the poets.

Colla, the entire neck or throat: 'cervix' denotes rather the back of the neck, originally perhaps a single vertebra (Key). Lucretius couples the two words together, 2. 800.

53, 54. Juratague . . barba, 'the beard oft anticipated in oaths.' Glaucia would often swear by the prospects of his beard, or vow to sacrifice it, when it grew, to some particular deity, according to the well-known custom. The lad was just over twelve years; see v. 124, and Martial 6. 28, 8.

56. Tua must obviously refer to Melior, though the 'tibi' of v. 54 points to Glaucia.

Amatis: one old edition gives 'amati' after 'tua' = 'tui.' Unpleasant as the sigmatism of the line is in its present state, it is by no means without parallel in Statius: cp. 3. 5, 45.

58. Fera, corrected by Markland from the 'feret' of the MSS., which could only

Leniet, ardentique in se deflectet ab ira?
Inceptas quis ab ore dapes, libataque vina
Auferet, et dulci turbabit cuncta rapina?
Quis matutinos abrumpet murmure somnos
Impositus stratis, abitusque morabitur artis
Nexibus, aque ipso revocabit ad oscula poste?
Obvius intranti rursus quis in ora manusque
Prosiliet, brevibusque humeros circumdabit ulnis?
Muta domus, fateor, desolatique Penates,
Et situs in thalamis, et maesta silentia mensis.
* * * * * *
Hic finis rapto: quin tu jam vulnera sedas,
Et tollis mersum luctu caput? omnia functa,
Aut moritura vides; obeunt noctesque, diesque,
Astraque, nec solidis prodest sua machina terris.
Nam populos, mortale genus, plebisque caducae
Quis fleat interitus? Hos bella, hos aequora poscunt:
His amor exitio, furor his, et saeva cupido;
Ut sileam morbos: hos ora rigentia Brumae,
Illos implacido letalis Sirius igni,
Hos manet imbrifero pallens Auctumnus hiatu.
Quidquid habet ortus, finem timet; ibimus omnes,

mean, 'bear the brunt of.' One old edition has 'ferat,' from which the transition to the adjective is easy.

Tumentem, (not, as in one MS., 'timentem' Qy. '-dum') here used with dative on the analogy of 'iratum.'

63. Impositus, middle sense, = 'throwing himself on your couch.'

64. Aque ipso: so Markland for the common 'atque,' often confused with 'aque:' the meaning is the same, 'when you had actually reached the door.'

67. Fateor, 'yes! the house, as you say, is dumb,' the poet quoting the lament of Melior. Markland condemns the 'fateor' of all the MSS. as a 'vox inepta et nullius sensus,' and proposes 'pariter,' while others conjecture 'muta domus facies.'

69. Hic finis. In the previous lines Statius has been describing the kind reception accorded to Glaucia in the Shades.

70. Functa, sc. 'morte,' or 'vita;' the participle of 'fungi' is frequently used in this sense by Statius and later authors; earlier, 'defunctus' is preferred.

71. Obeunt..dies; cp. Catull. 5. 4 foll.

72. Prodest, i. e. prevent it from one day returning to chaos. See Lucr. 2. 1142 foll.

Machina, 'massive fabric:' see Munro on Lucr. 5. 96.

73. Nam, not to be taken with quis = τίς γάρ, as in Virg. G. 4. 445; its force here is, 'I speak of the universe as decaying, for as to men, they are of course mortal, and should not be bewailed:' see a similar use, Plaut. Aul. 4. 8, 2.

Caducae, in its proper sense, 'destined' or 'made to fall,' like 'mortale,' emphatic, = if men are made to die, why weep at their death?

76. Ora rigentia, 'winter's freezing breath:' Winter is thus personified, as in Virg. Ae. 12. 335 'atrae Formidinis ora' stands for black-visaged Panic.

78. Hiatu, 'mouth,' as 'ora' just before: cp. Theb. 8. 388. This line, like many others in Statius, might seem to express the idea of some picture, representing Autumn, wan and wet, breathing pestilence.

79. Quidquid habet..timet: cp.

Ibimus: immensis urnam quatit Aeacus ulnis.
Ast hic, quem gemimus, felix, hominesque deosque,
Et dubios casus et caecae lubrica vitae
Effugit, immunis fati; non ille rogavit,
Non timuit, renuitve mori. Nos anxia plebes,
Nos miseri, quibus unde dies suprema, quis aevi
Exitus, incertum; quibus instet fulmen ab astris,
Quae nubes fatale sonent. Nil flecteris istis?
Sed flectere libens. Ades huc emissus ab atro
Limite, cui soli cuncta impetrare facultas,
Glaucia (nam insontes animas, nec portitor arcet,
Nec dirae comes ille ferae): tu pectora mulce,
Tu prohibe manare genas, noctesque beatas
Dulcibus alloquiis, et vivis vultibus imple;
Et periisse nega, desolatamque sororem,
Qui potes, et miseros perge insinuare parentes.

Sen. Herc. Oet. 1100 'Quod natum est, poterit mori.' The reading in the text is far preferable to the 'habent' of several editions, or, as in the margin of one MS., 'Ortus quidquid habet.'

80. Immensis, i. e. large enough to hold us all. Statius has Horace in his mind, Od. 2. 3, 25 foll.; Ib. 17, 10, and other passages.

Ulnis, not 'umbris,' as in most MSS., is evidently the right reading here.

82. Lubrica vitae: see on Silius 3. 498 (38); 'lubricus' in this sense and connection is a favourite word with Cicero.

84. Renuit, a happy emendation for 'meruit' as in MSS.; he was not weary of life, = non rogavit; he was not afraid of death, = non timuit; he was resigned to fate, hence non renuit. The flow and point of this striking sentence (imitated, according to Markland, from Seneca Nat. Quaest. 6. 32) would be altogether marred by retaining (with Queck) 'meruit.' Cp. 5. 3, 252 'raperis, genitor, non indigus aevi, Non nimius;' see also 2. 2, 127 foll.

85. Nos miseri, opposed to 'hic felix' v. 81. The next words give the reason of the unhappiness.

87. Fatale sonent. The adverbial usage of the adjective is frequent in Statius, e. g. Silv. 2. 2, 137 'juvenile calens:' 3. 1, 40 'famulare timens;' Theb. 4. 833 'Immortale tumens:' Ib. 10 'turmale fremit,' and many others.

88. Sed..libens, 'well, if you will not be moved by these comforts I offer ('istis,' sc. 'solatiis' v. 32), you shall consent to be by Glaucia's:' hence 'tu' (v. 91) is emphatic.

89. Impetrare, i. e. who alone can obtain all you desire from Melior. The infinitive is often used in the poets where the gerundive would be required in prose: see on Catull. 62 (64). 366. 'Facultas' in particular is always used with an infinitive by Statius; see v. 188 of this poem, 'adscendisse facultas;' Theb. 4. 513 'saevire facultas;' Ib. 7. 764 'devitare facultas.'

91. Comes ille ferae, Orthrus, according to Heinsius' note on Silius 13. 845 'illatrat jejunis faucibus Orthrus Armenti quondam custos immanis Hiberi' (sc. 'Geryones'); he does not however establish the point that Orthrus, known as brother of Cerberus, was associated with him also as watch-dog of the Shades. Barth proposes 'trinae canis ille ferae,' = 'Cerberus, the triple-headed monster-dog,' a very harsh circumlocution.

92. Beatas, participial sense, = 'made happy.'

95. Qui potes: cp. above, v. 89 'cui soli cuncta impetrare facultas.' One MS. has 'qua potes.'

Insinuare parentes, sc. 'menti Melioris,' i. e. remind him of the care he owes to your forlorn sister and afflicted parents.

LXXVIII.

SILVAE. Lib. II. 2. 1–97.

'Pollii mei Villa Surrentina, quae sequitur, debuit a me vel in honorem eloquentiae ejus diligentius dici: sed amicus ignovit.' This 'very animated poem of Statius,' as Merivale styles it, contains a description of Pollius' villa, situated on a low promontory west of Surrentum, to which the poet had been invited after his victory at the literary contests of Naples, and which he celebrates as being graced by every beauty of nature and art. See Merivale's account, constructed from the materials of this piece: Hist. Empire, c. 64; compare the description of the 'Villa Tiburtina' of Vopiscus, Silv. 1. 3, and (still more nearly resembling this) the 'Hercules Surrentinus' (Silv. 3. 1), erected also by this same Pollius (Felix?).

Est inter notos Sirenum nomine muros,
Saxaque Tyrrhenae templis onerata Minervae,
Celsa Dicarchei speculatrix villa profundi,
Qua Bromio dilectus ager, collesque per altos
Uritur, et prelis non invidet uva Falernis.
Huc me post patrii laetum quinquennia lustri,
Cum stadio jam pigra quies, canusque sederet

1. Sirenum . . muros, Surrentum, on the southern side of the Bay of Naples, where the memory of the Sirens was perpetuated by a sanctuary, and by the rocks called 'Sirenusae insulae;' the name of 'Surrentum' itself is perhaps connected with 'Siren.' This country and its associations were familiar to Statius, himself a native of Naples: cp. 3. 1, 64 'notas Sirenum nomine rupes.'

2. Saxa, the 'promontorium Minervae' of Ov. M. 15. 709, the headland which forms the southern extremity of the bay, about seven miles from the 'muri Sirenum.'

Tyrrhenae, probably as introduced by the Etruscans, whose early connection with Campania is well known.

Templis: the plural indicates, not several temples, but the sacred places and enclosures about the one temple; see below, v. 23.

3. Dicarchei . . profundi, i. e. the 'sinus Puteolanus,' Dicaearchus being the reputed founder of Puteoli, called from him by the Greeks Δικαιαρχία; see v. 96 'Dicarchi Moenia.' On the various forms of his name see Markland on v. 96.

4. Bromio. The Surrentine wine is often celebrated in the poets, as e. g. by Ovid l. c. 'Surrentino generosos palmite colles:' cp. 3. 5, 102.

5. Uritur, of the grape, 'ripens with the heat,' not with 'ager.'

6. Laetum, i. e. after winning the prize at the quinquennial contests held in Naples. See Suet. Octav. 98 'Mox Neapolim trajecit et quinquennale certamen gymnicum, honori suo institutum, perspectavit;' cp. Id. Dom. c. 4. These contests in poetry, rhetoric, and music existed in the Greek cities of Campania before they were introduced into Rome itself.

Patrii, 'belonging to my country.'

7. Stadio is, of course, the arena at Naples.

Pulvis, ad Ambracias conversa gymnade frondes,
Trans gentile fretum placidi facundia Polli
Detulit, et nitidae juvenilis gratia Pollae,
Flectere jam cupidum gressus, qua limite noto
Appia longarum teritur regina viarum.
Sed juvere morae. Placido lunata recessu
Hinc atque hinc curvas perrumpunt aequora rupes:
Dat natura locum, montique intervenit udum
Litus, et in terras, scopulis pendentibus, exit.
Gratia prima loci, gemina testudine fumant
Balnea, et e terris occurrit dulcis amaro
Nympha mari; levis hic Phorci chorus, udaque crines
Cymodoce, viridisque cupit Galatea lavari.
Ante domum tumidae moderator caerulus undae
Excubat, innocui custos laris; hujus amico
Spumant templa salo: felicia rura tuetur
Alcides: gaudet gemino sub numine portus;
Hic servat terras, hic saevis fluctibus obstat.

Pigra quies (MSS.) Though this is a somewhat favourite expression of the poet's, who uses it always in a bad sense (see 1. 6, 91; 2. 3, 66; Achill. 1. 438), the epithet does not seem to have much meaning here in reference to a race-course, hence Markland proposes 'parta quies.' 'Pigra' must be taken as denoting the absence of life and motion, 'quies' of sound and acclamation.

8. Gymnade, a word introduced from the Greek by Statius: 'gymnas' 3. 1. 44. The reference here is to the 'Ludi Actiaci,' instituted by Augustus, and held at Nicopolis every five years (Suet. Octav. c. 18), just after the contests at Naples.

10. Detulit, 'carried me out of my way,' as we see from the next line.

Pollae, another form of the common name 'Paulla,' as Clodius and Claudius; cp. 3. 1, 87. Lucan's wife bore this name.

15. Dat . . locum, 'supplies a place,' i. e. such a site as a man would choose for his villa.

Udum, Markland's emendation of 'unum,' as in most if not all MSS., i. e. a shore which is covered at high tide, and so never quite dry; so 3. 1, 68 'diem dum litore ducimus udo.' Others conjecture 'uncum' and 'imum.'

16. In terras, i. e. the damp shore ends in dry ground overhung by rocks; or does it mean, 'from the shore a gorge winds out through o'erhanging rocks into the open ground'? but this is spoken of later, in v. 30.

17. Gratia, 'as the first charm of the spot, from beneath twin arches baths send up their steam,' i. e. one of salt water, the other fresh; see 3. 1, 100 'curvi tu litoris ora Clausisti calidas gemina testudine Nymphas.' 'Testudo (testa)' is a vault or grotto hollowed out in the rock. Virgil uses it for a vaulted roof, Ae. 1. 505.

18. E terris, 'the sweet fresh water from the land runs down to meet the bitter briny wave.'

19. Nympha, i. e. the nymph of the stream that here ran down from the hills into the bay.

21. Domum, 'the bath-chambers.' Neptune's fane fronts his beloved sea, so near as to be washed with the spray.

22. Innocui, 'unharmed' by the waves, as Virg. Ae. 10. 302 'sedere carinae Omnes innocuae.'

23. Rura tuetur, i. e. the temple of Hercules, looking landward, watches the country side: see 3. 1: cp. Achill. 2. 22 'Scyros erat placidique super Tritonia custos Litoris.'

Mira quies pelagi: ponunt hic lassa furorem
Aequora, et insani spirant clementius Austri.
Hic praeceps minus audet hiems, nulloque tumultu
Stagna modesta jacent, dominique imitantia mores.
Inde per obliquas erepit porticus arces,
Urbis opus; longoque domat saxa aspera dorso.
Qua prius obscuro permixti pulvere soles,
Et feritas inamoena viae, nunc ire voluptas:
Qualis, si subeas Ephyres Baccheidos altum
Culmen, ab Inoo fert semita tecta Lechaeo.
Non, mihi si cunctos Helicon indulgeat amnes,
Et superet Pimplea sitim, largeque volantis
Ungula se det equi, reseretque arcana pudicos
Phemonoe fontes, vel quos meus, auspice Phoebo,
Altius immersa turbavit Pollius urna,
Innumeras valeam species, cultusque locorum
Pieriis aequare modis; vix ordine longo

29. Modesta, 'calm;' an unusual sense of the word, employed perhaps here the better to illustrate the parallel that follows between the peaceful water, and the look of Pollius.

30. Inde .. arces, 'from the shore along the slanting hill climbs a covered colonnade.'

31. Urbis opus (Virg. Ae. 5. 119) has been taken to mean 'costly as a city;' rather, 'a work more worthy of a city' than the villa of a private individual.

Longo .. dorso is, either, 'the rough rock is tamed to form the long smooth surface of the covered way' (see a similar use of 'dorsum' 4. 3, 44), or, 'the long smooth ridge of the portico breaks the harshness of the rocks on either side;' the former is more probable, as depicting the greatness of the work.

35. Culmen, the famous Acro-corinthus.

Lechaeo, the port of Corinth, to which Ino or Leucothea, after throwing herself into the sea, was said to have been carried on the back of a dolphin: there, in her honour, games were instituted by Sisyphus her kinsman, then ruling over Corinth: so Theb. 4. 59 'Inoas Ephyre solata querelas.'

This semita tecta or arcade between Corinth and Lechaeum was one of the magnificent works which had been constructed after the restoration of the city by C. Julius Caesar.

37. Superet .. sitim: cp. 1. 4, 26 'Licet enthea votis Excludat Pimplea sitim.'

38. Ungula .. equi, Hippocrene: cp. 7. 4 'ungulae liquorem:' Persius Prolog. 1 'Nec fonte labra prolui caballino.'

Se det, a favourite expression of Statius: cp. 1. 1, 42 'Et quis se totis Temese dedit hausta metallis;' so 5. 3, 71, and see Markland on 1. 4, 49, where he quotes from Ausonius, Mosella v. 448 'Ast ego quanta mei dederit se vena liquoris.'

39, 40. Pudicos .. fontes: cp. Theb. 1. 697 'rore pudico Castaliae,' where the notion is simply that of purity; here there is also that of virginity, 'virgin springs,' as we should say, like the 'integros fontes' of Lucr. 1. 918: cp. Virg. G. 2. 175.

Phemonoe (not 'Melpomene,' as in one MS.), a legendary daughter of Apollo, to whom the invention of the hexameter verse is ascribed. Some have identified her with the Cumaean Sibyl. Statius seems to be the only Latin poet who mentions her; such parade of mythological erudition is quite characteristic of the silver age.

42. Aequare, 'keep pace with,' modis being ablative, as Virg. Ae. 2. 362 'lacrimis aequare labores.'

Suffecere oculi, vix, dum per singula ducor,
Suffecere gradus. Quae rerum turba! locine
Ingenium, an domini mirer prius? haec domus ortus
Adspicit, et Phoebi tenerum jubar; illa cadentem
Detinet, exactamque negat dimittere lucem,
Cum jam fessa dies, et in aequora montis opaci
Umbra cadit, vitreoque natant praetoria ponto.
Haec pelagi clamore fremunt, haec tecta sonoros
Ignorant fluctus, terraeque silentia malunt.
His favit Natura locis: his victa colenti
Cessit et ignotos docilis mansuevit in usus.
Mons erat hic, ubi plana vides; et lustra fuerunt,
Quae nunc tecta subis; ubi nunc nemora ardua cernis,
Hic nec terra fuit: domuit possessor, et illum
Formantem rupes, expugnantemque secuta
Gaudet humus. Nunc cerne jugum discentia saxa,
Intrantesque domos, jussumque recedere montem.
Jam Methymnaei vatis manus, et chelys una
Thebais, et Getici cedat tibi gloria plectri:
Et tu saxa moves, et te nemora alta sequuntur.
Quid referam veteres ceraeque aerisque figuras?
Si quid Apellei gaudent animasse colores;
Si quid adhuc vacua tamen admirabile Pisa

45. Domus = οἴκημα, and 'tecta' below, v. 50. 'One chamber looks to the east and the young (i. e. fresh-risen) beam of Phoebus.'

46. Adspicit (MSS.) Markland reads 'prospicit,' the former being, as he maintains, = 'juxta videre.'

47. Exactam, 'refuses to part with the expiring light:' Markland quotes Claudian Laus Ser. (of Spain) 42 'tu fessos, exacta luce, jugales Proluis.'

49. Natant, 'floats reflected;' so Theb. 2. 42 (of Malea) 'ingens medio natat umbra profundo.'

Praetoria, used by Suetonius and writers of this period for any patrician country house: see v. 82; and 1. 3, 25 'alternas servant praetoria ripas:' cp. Juv. 1. 75.

54. Lustra: so 3. 1, 168 'Naturae deserta domas, et vertis in usum Lustra habitata feris.'

56. Nec terra, 'here was there not even earth,' much less woodland; for 'nec' = 'ne.. quidem,' see on Val. Fl. 7. 130 (28).

58. Jugum discentia, 'learning submission:' not a well-chosen metaphor, especially as in relation to a mountain 'jugum' would naturally have another meaning.

59. Intrantesque.. montem, 'chambers' or 'grottoes advancing into the rock, and the cliff retiring at thy command,' 'intrantes' picturesquely contrasted with recedere. Pollius had cut away some of the cliff to enlarge the shore: see 3. 1, 104 'et litus, quod pandis, amo.'

60. Methymnaei. One old edition has 'Mitylenaei,' but cp. Martial 8. 51, 15 'Sic Methymnaeo gavisus Arione delphin.'

Una, i. e. famous above all others: see on Catull. 20 (22). 10. Markland would read 'illa.'

61. Thebais, Amphion's.

Getici, i. e. of Orpheus: so 3. 1, 16 'Tyrione haec moenia plectro, An Getica venere lyra.'

65. Adhuc vacua: Calderinus explains this = before he had completed his

Phidiacae rasere manus: quod ab arte Myronis,
Aut Polycleteo jussum est quod vivere caelo,
Aeraque ab Isthmiacis auro potiora favillis;
Ora ducum, et vatum, sapientumque ora priorum,
Quos tibi cura sequi, quos toto pectore sentis
Expers turbarum, atque animum virtute quieta
Compositus, semperque tuus. Quid mille revolvam
Culmina, visendique vices? sua cuique voluptas,
Atque omni proprium thalamo mare; transque jacentem
Nerea diversis servit sua terra fenestris.
Haec videt Inarimen, illi Prochyta aspera paret:
Armiger hac magni patet Hectoris: inde malignum
Aera respirat pelago circumflua Nesis:
Inde vagis omen felix Euploea carinis,
Quaeque ferit curvos exerta Megalia fluctus.

masterpiece at Pisa, viz. the famous statue of Ζεὺς Ὀλύμπιος, excellent, though unequal to his best work; but it is rather 'si quid Phidiacis rasum manibus superest tamen adhuc admirabile vacua Pisa,' i. e. Pollius has secured any remaining masterpieces from plundered Pisa. 'Tamen' = in spite of all that has been taken. Markland conjectures 'Olympiaca famae,' the latter taken with 'admirabile,' as 5. 3, 109 'famae obscura.'

67. Vivere caelo: cp. 4. 6, 26 'laboriferi vivant quae marmora caelo Praxitelis, quod ebur Pisaeo pollice rasum, Quod Polycleteis jussum est spirare caminis.' Both 'caelo' ('by the chisel') and 'ab arte Myronis' go with 'vivere;' not, 'quod (est) ab a. M.'

68. Aeraque, according to the fiction which ascribed the origin of bronze to the alloy made from the melting of metals, gold and brass in particular, at the burning of Corinth, 146 B.C.

71. Turbarum, the emendation of Markland for 'curarum' (MSS.), which arose probably from a confusion with 'cura' in the preceding line. Cp. Silius 12. 502, where the MSS. give 'experti turbarum.' Queck retains 'curarum' with the remark, 'repetitionem ejusdem verbi Statius minime curat.'

72. Tuus, 'ever self-possessed.' So Cicero uses 'suus,' Fin. 4. 4 'poterit semper esse in disputando suus.'

74. Thalamo: cp. Martial 10. 51, 9 'Et non unius spectator lectulus undae Qui videt hinc puppes fluminis inde maris.'

75. Diversis servit, i. e. the windows with various aspect (lit. 'facing different ways') have each their own view of the land across the smooth water appropriated to their enjoyment. Markland quotes from Pliny, Ep. 5. 6 'piscinam quae fenestris servit ac subjacet.' Compare the use of 'paret' in the next line.

76. Illi, sc. 'fenestrae,' with paret. If 'illic' or 'illinc' (as in most MSS.) be adopted, 'paret' must be taken = 'apparet.'

77. Armiger..Herculis, 'Misenum;' see Virg. Ae. 6. 166 (of Misenus) 'Hectoris hic magni fuerat comes.'

Hac (MSS.); Markland proposes 'hinc' to correspond with the following 'inde.'

78. Nesis, the island of 'Nisida,' once the crater of a volcano, and in the time of Statius emitting sulphureous vapours; so Lucan 6. 90 'tali spiramine Nesis Emittit Stygium nebulosis aera saxis.'

79. Euploea: its name εὔπλοια was a 'felix omen;' cp. 3. 1, 149 'Et placidus Limon omenque Euploea carinis,' two rocky islets near Nisida, owned, it would appear, by Pollius. The MSS. give 'Euboea' or 'Euboia,' which must mean 'Cumae,' the colony from Chalcis: but the parallel passage is conclusive in favour of the 'Euploea' of the oldest editions.

80. Ferit..fluctus: we should rather have expected 'quam feriunt fluctus;' the idea must be that 'Megalia's high cliffs ('exerta') beat back the waves.' Markland would read 'premit.'

Angitur et domino contra recubante, proculque
Surrentina tuus spectat praetoria Limon.
Una tamen cunctis procul eminet una diaetis,
Quae tibi Parthenopen directo limite ponti
Ingerit. Hic Graiis penitus desecta metallis
Saxa: quod Eoae respergit vena Syenes;
Synnade quod maesta Phrygiae fodere secures
Per Cybeles lugentis agros, ubi marmore picto
Candida purpureo distinguitur area gyro.
Hic et Amyclaei caesum de monte Lycurgi
Quod viret, et molles imitatur rupibus herbas.
Hic Nomadum lucent flaventia saxa, Thasosque,
Et Chios, et gaudens fluctu certare Carystos.
Omnia Chalcidicas turres obversa salutant.
Macte animo quod Graia probas, quod Graia frequentas
Arva: nec invideant quae te genuere Dicarchi
Moenia: nos docto melius potiemur alumno.

Megalia, (probably the same that Pliny, 3. 6, 12, calls Megaris) a small island between Pausilypus and Naples; see Smith Dict. Geography, 'Megaris.'

81. Contra .. proculque, i. e. Limon is jealous that Pollius chose the opposite site of Surrentum rather than herself for his residence. Markland changes 'proculque' (MSS.) into the harsh ending 'procul qui:' but this is not necessary, if 'spectat,' coming after 'angitur,' be regarded as nearly = 'invidet,' 'gazes sadly on your villa far off at Surrentum.'

83. Una, sc. 'diaeta' = 'a room:' see Dict. Antiqq. 'House (Roman).' Markland proposes 'Ante tamen cunctas procul eminet una diaetas,' 'una' being only repeated by the poets in passages of strong feeling. But all MSS. and oldest editions read as in the text.

84. Directo limite, 'which right across the deep conveys to you the view of Naples.'

85. Desecta, preferable to the 'delecta' of most MSS., 'cut from the heart ('penitus') of Grecian mines.'

87. Synnade. Statius seizes every opportunity for displaying his erudition about marbles: cp. 1. 5, 35–42, and 4. 2, 26, where the light marble streaked (respergit here) with purple veins and spots, from Phrygia, is also mentioned. See a similar passage in Martial 9. 76.

Maesta refers probably to the self-torturing rites practised in the Phrygian worship of Cybele ('lugentis').

88, 89. Ubi .. gyro, 'where, as though it were painted, the white ground of the marble is marked with dark-red rings.'

93. Fluctu certare: so 1. 5, 34 'undosa Carystos:' the green and white marble of Carystus was the colour of the waves. Weber adopts this correction of Salmasius for 'fluctus spectare' (MSS.), which might however mean, 'fond of gazing on the waves so like itself.' The alteration is at the same time rendered probable by the parallel passage, 4. 2, 28 'glauca certantia Doride saxa.'

94. Chalcidicas, of Naples, colonized from the Chalcidic or Euboean city of Cumae, the 'tellus Eubois' of 1. 2, 263.

95. Graia: Statius often (see esp. 5. 3, 111) speaks of 'Graia Parthenope' (Silius 8. 533); he here praises his friend for preferring it to the less foreign and cultivated Puteoli, his birthplace. In the MSS. 'Graia' and 'Grata' are here confused, as at 3. 5, 94: see on Catull. 64 (66). 20.

LXXIX.

SILVAE. LIB. II. 7. 19–80.

'EXCLUDIT volumen Genethliacon Lucani quod Polla Argentaria clarissima uxorum, cum hunc diem forte consecraremus, imputari sibi voluit.' Thus Statius prefaces this hendecasyllabic Ode on Lucan's Birthday, in which he congratulates Spain on having given so great a poet to the world, a service not inferior to that of Smyrna or Mantua. In his infancy, Calliope took him to her bosom, and foretold his greatness, as a Roman poet singing of Roman subjects. His early productions are carefully enumerated, before he undertook his masterpiece, the 'Pharsalia,' which he finished at an earlier age than Virgil wrote his 'Culex.' This wins for him a fame superior even to that of the author of the 'Aeneid,' as the high-priest of the poetic choir.

LUCANUM canimus: favete linguis:
Vestra est ista dies; favete, Musae,
Dum qui vos geminas tulit per artes
Et vinctae pede vocis et solutae,
Romani colitur chori sacerdos.
Felix heu nimis et beata tellus,
Quae pronos Hyperionis meatus
Summis Oceani vides in undis,
Stridoremque rotae cadentis audis;
Quae Tritonide fertiles Athenas
Unctis, Baetica, provocas trapetis:
Lucanum potes imputare terris;

3, 4. Geminas .. artes, 'the twin arts of speech by metre bound and also free,' i.e. of verse and prose; cp. 5. 3, 101 'Qua fandi via lata patet: sive orsa libebat Aoniis vincire modis seu voce soluta Spargere.' Hand conjectures 'arces.' Lucan was the author of both Orations and Letters, none of which however have come down to posterity.

6. Heu. Markland suggests 'Felix o;' but cp. Virg. Ae. 4. 657, and other places, where 'heu' is naturally joined with 'nimis,' the latter word expressing a kind of pensive feeling, though not actual grief.

Tellus, the Spanish province in which Cordova, Lucan's birthplace, was situated.

8. Summis, 'the farthest waters of ocean:' cp. Claudian Idyll. 1. 1 'Oceani summo circumfluus aequore lucus.'

10. Tritonide, used here in an unusual sense for the olive itself, 'the nursling of Pallas;' similarly, Ovid and Martial use 'Pallas' for the olive and oil.

11. 'Trapetis, as in Virg. G. 2. 519, 'olive-presses' or 'oil-mills:' the Greek τραπητής.

12. Imputare terris, i.e. reckon the

Hoc plus quam Senecam dedisse mundo,
Aut dulcem generasse Gallionem.
Attollat refluos in astra fontes
Graio nobilior Melete Baetis;
Baetin, Mantua, provocare noli.
Natum protinus atque humum per ipsam
Primo murmure dulce vagientem
Blando Calliope sinu recepit.
Tum primum posito remissa luctu
Longos Orpheos exuit dolores,
Et dixit: Puer o dicate Musis,
Longaevos cito transiture vates,
Non tu flumina, nec greges ferarum,
Nec plectro Geticas movebis ornos:
Sed septem juga, Martiumque Thybrim,
Et doctos Equites, et eloquente
Cantu purpureum trahes Senatum.
Nocturnas alii Phrygum ruinas,
Et tarde reducis vias Ulixi,
Et puppem temerariam Minervae
Trita vatibus orbita sequantur:
Tu carus Latio, memorque gentis
Carmen fortior exeres togatum.

world indebted to you for having given birth to Lucan. M. Seneca and Junius Gallio were uncles to the poet, and, like him, natives of Cordova.

14. Dulcem; see Sen. Nat. Quaest. Praef. Lib. 4 'Gallionem, fratrem meum, quem nemo non parum amat, etiam qui amare plus non potest.'

15. Refluos, 'with course reversed,' i. e. instead of flowing downward to the sea, or 'forced back by the sea;' see on Val. Fl. 8. 90 (23). The 'Meles' that flows by Smyrna was associated with the legendary birthplace of Homer; cp. 3. 3, 61 'potusque verendo Fonte Meles.'

18. Humum per ipsam: even as he crawled on the ground, his infant cries were sweet and musical.

22. Orpheos . . dolores, 'her long mourning for Orpheus' her son. 'Orpheos,' the Greek, and 'Orphei,' the Latin, forms of the genitive, are used indiscriminately by the poets: so 'Theseos,' 'Pentheos,' etc.

28. Doctos (MSS.), 'wise, intelligent hearers,' not merely senseless streams and hills. It also expresses a contrast with the mob of hearers or spectators: cp. Hor. S. 1. 10, 76; A. P. 248; Ep. 2. 1, 185. Markland's conjecture, 'celsos,' involves needlessly a violent change.

32. Puppem . . Minervae, the Argo; see Catull. 62 (64). 9, 10. Statius refers to Apollonius Rhodius and his Latin imitator or translator, Terentius Varro Atacinus, praised by Ovid (Amor. 1. 15, 21) 'Varronem primamque ratem quae nesciat aetas:' cp. Ars Am. 3. 335.

34. Carus. The best MS. gives 'canis' = 'cantor es,' 'thou art Latium's bard:' cp. v. 62.

35. Fortior: so Theb. 1. 32 'fortior oestro Facta canam.'

Exeres togatum, 'bolder than they shalt thou put forth a national lay,' i. e. a poem on a Roman theme; compare the phrase 'fabula togata,' as distinguished from the 'palliata,' or Greek style of

Ac primum teneris adhuc in annis
Ludes Hectora, Thessalosque currus,
Et supplex Priami potentis aurum.
Tu sedes reserabis Inferorum,
Ingratus Nero dulcibus theatris
Et noster tibi proferetur Orpheus.
Dices culminibus Remi vagantes
Infandos domini nocentis ignes.
Tu castae titulum decusque Pollae
Jucunda dabis allocutione.
Mox, coepta generosior juventa,
Albos ossibus Italis Philippos,
Et Pharsalica bella detonabis,
Quod fulmen ducis inter arma divi,
Libertate gravem pia Catonem,

comedy. 'Exeres' seems a necessary alteration from the 'exeris' of the MSS., to harmonize with 'movebis,' 'trahes,' 'ludes,' etc.

37. Ludes Hectora: 'Ludere' is often used with accus. of poetic compositions, e. g. Virg. G. 4. 565. Lucan's earliest effort seems to have been a poem on the Death and Ransom of Hector.

Thessalos, Achilles' chariot, after which Hector was dragged.

39. Reserabis, alluding to Lucan's poem on Orpheus, whom (in v. 41) Calliope, as his mother, naturally calls 'noster.' Markland, from a passage of an old Scholiast on the Thebaid (9. 224), conjectures the poem to have been called 'Orpheus Catachthonius.'

40. Ingratus .. theatris. This line comes in very awkwardly here, though there is nothing to justify Markland's suggested elimination of it altogether. We must suppose that a panegyric on Nero was brought out by Lucan about the same time as his piece on Orpheus; 'thy praises of the thankless Nero, and thy lay on my darling Orpheus, shall next be brought on the stage I love:' but the epithet 'dulcibus' is very flat. 'Theatris' must be taken with 'proferetur,' not with 'ingratus:' the reference is to the quinquennial contests. See the 'Vita Lucani,' ascribed to Suetonius, at the beginning: 'M. Annaeus Lucanus Cordubensis prima ingenii experimenta in Neronis laudibus dedit quinquennali certamine.' Nothing is to be said for the interpretation, 'Nero will be no more welcome on the stage, when the character of our Orpheus shall be brought forward by you.' Heinsius conjectures 'Nec noster tibi praeferetur Orpheus;' but 'proferetur' is in the best MSS.; and the verb is often used of public exhibitions.

43. Domini .. ignes, i. e. the burning of Rome in A.D. 64, which Statius, in common with Pliny and Suetonius (Nero, c. 38), ascribes to Nero; cp. Tac. Ann. 15. 44.

44. Pollae: his last boyish production was to be a love-poem ('allocutio sponsalis') to his future wife, Polla (or 'Paulla') Argentaria: see below, v. 82–86 of this Ode. Martial often mentions her with similar praise, e. g. 7. 21 and 23; 10. 64.

47. Philippos: Statius, like most of the Roman poets, imagining the battles of Philippi and Pharsalia to have been fought on the same spot; see Merivale's note, (Hist. Rom.) end of ch. 27.

48. Detonabis, 'thunder forth.' Usually it means 'to thunder violently,' or 'to cease thundering.' Silius (17. 202) first uses it in the sense of the text.

49. Ducis .. divi, C. Julius Caesar; cp. 1. 1, 24 'Primus iter nostris ostendit in aethera divis.' See the famous comparison of him to a flash of lightning, in Lucan 1. 151 foll. Good MSS. give 'quo fulmen,' whence Markland conjectures 'quod' = 'quale:' others have 'et.'

50. Libertate, 'Cato revered for his duty-loving independence.'

Et gratum popularitate Magnum.
Tu Pelusiaci scelus Canopi
Deflebis pius, et Pharo cruenta
Pompeio dabis altius sepulcrum.
Haec primo juvenis canes sub aevo,
Ante annos Culicis Maroniani.
Cedet Musa rudis ferocis Enni
Et docti furor arduus Lucreti,
Et qui per freta ducit Argonautas,
Et qui corpora prima transfigurat.
Quin majus loquor: ipsa te Latinis
Aeneis venerabitur canentem.

LXXX.

SILVAE. Lib. III. 5.

'Summa est Ecloga qua mecum secedere Neapolim Claudiam meam exhortor. Hic, si verum dicimus, sermo est; equidem securus, ut cum uxore, et qui persuadere malit, quam placere.' Statius in this poem tries to induce his wife to settle with him at Naples. Her heart is in Rome, but not attracted to it by any unlawful passion or over-fondness for its pleasures and excitements. She has always been devoted to her husband from the first days of their early marriage, sympathizing with his labours, successes, and failure. Her tenderness of heart was shewn in the faithful memory she cherishes for her former husband, and her motherly care of his child. Like the ancient heroines, she should be ready to follow her lord, especially to so charming a spot as Naples, where she would find a suitor for her daughter, and would have all the beauties of Art and Nature to enjoy.

51. Popularitate, 'loved for his pleasing manners;' see Lucan 1. 132 'totus popularibus auris Impelli.'

52. Scelus Canopi, Pompey's murder: see Ib. 8. 610 foll.

56. Ante annos. Compare the anecdote mentioned in the 'vita Lucani' of Suetonius: 'tantae levitatis et tam immoderatae linguae fuit, ut in praefatione quadam aetatem et initia sua cum Virgilio comparans ausus sit dicere: et quantùm mihi restat ad Culicem.'

59. Ducit, Markland's emendation for 'duxit' (MSS.), which ill agrees with 'transfigurat,' unless possibly the difference of tense may indicate that Varro's poem is older than Ovid's. This usage, whereby 'poetae facere dicuntur quae facta describunt,' is well known.

60. Transfigurat. The present tense in these cases supposes the deed to be constantly going on, because the book recording it is constantly being read: cp. Persius 4. 2 'tollit.'

Quid mihi maesta die, sociis quid noctibus, uxor,
Anxia pervigili ducis suspiria cura?
Non metuo, ne laesa fides aut pectore in isto
Alter amor: nullis in te datur ire sagittis
(Audiat infesto licet haec Rhamnusia vultu),
Non datur; et si egomet patrio de litore raptus
Quatuor emeritis per bella, per aequora, lustris
Errarem, tu mille procos intacta fugares;
Non intersectas commenta retexere telas,
Sed sine fraude palam, thalamosque armata negasses.
Dic tamen, unde alta mihi fronte et nubila vultus?
Anne quod Euboicos fessus remeare penates
Auguror, et patria senium componere terra?
Cur hoc triste tibi? certe lascivia cordi
Nulla, nec aut rapidi mulcent te proelia Circi,
Aut intrat sensus clamosi turba theatri;
Sed probitas et opaca quies et sordida nunquam
Gaudia. Quas autem comitem te rapto per undas?
Quanquam et si gelidas irem mansurus ad Arctos,
Vel super Hesperiae vada caligantia Thules,
Aut septemgemini caput haud penetrabile Nili,
Hortarere vias. Etenim tua (nempe benigna

1. Quid mihi, 'why prythee?' the dativus ethicus, as below, v. 11.

4. Sagittis, as often in Ovid, for the arrows of Love.

5. See on Catull. 62 (64). 71 'Pace tua hic fari liceat, Rhamnusia virgo:' Nemesis is meant.

7. Emeritis .. lustris: see note on Ov. M. 15. 186 and 226; in the latter passage 'emeritis annis' is found in some MSS. Markland would change here into 'emensis,' but unnecessarily.

9. Intersectas, 'not feigning (like Penelope) to weave anew the web she had cut in the midst.' 'Intertextas' would have no meaning unless joined with some noun denoting with what the threads were crossed.

Retexere is used more often in the sense of 'unweaving,' (see Ov. Amor. 3. 9, 30) than of 'weaving afresh;' hence Imhof (reading 'imperfectas') would take it, 'not contriving to unravel the web so that it may continue unfinished.'

10. Armata, carrying out the idea of 'fugares,' v. 8; Markland conjectures 'orbata,'='though bereaved of your lord.'

11. Alta, in the best MSS., not 'alia' (Markland), used for 'deep,' 'unintelligible,' 'ominous.' Tac. Ann. 3. 44 has in a like sense 'altitudine animi:' but this hardly justifies the application of the adjective to 'frons.'

Nubila vultus: so 4. 2, 41 'tranquillum vultus,' not 'vultu,' as some read in both passages. Ovid however has 'toto nubila vultu' M. 5. 512.

12. Euboicos, i.e. Naples; see on 2. 2, 94.

14. Cordi, 'suits your taste:' most MSS. however give 'corde.'

16. Turba. Markland would alter needlessly into 'cura,' comparing Prop. 3. 7 (2. 16), 33 'Tot jam abiere dies, cum me nec cura theatri, Nec tetigit Campi:' see on 2. 2, 71.

17. Opaca quies, 'sequestered ease:' we have the same expression Theb. 4. 423.

22. Hortarere vias, i.e. so far from being loath to follow me, you would encourage the journey; see v. 110: it could

Quam mihi sorte Venus junctam florentibus annis
Servet et in senium), tua (quae me vulnere primo
Intactum thalamis, et adhuc juvenile vagantem
Fixisti), tua frena libens docilisque recepi;
Et semel insertas non mutaturus habenas
Usque premo. Ter me nitidis Albana ferentem
Dona comis sanctoque indutum Caesaris auro
Visceribus complexa tuis; sertisque dedisti
Oscula anhela meis. Tu, cum Capitolia nostrae
Infitiata lyrae, saevum ingratumque dolebas
Mecum victa Jovem: tu procurrentia primis
Carmina nostra sonis, motasque in murmura voces
Aure rapis vigili: longi tu sola laboris
Conscia, cumque tuis crevit mea Thebais annis.
Qualem te nuper Stygias prope raptus ad undas,
Cum jam Lethaeos audirem comminus amnes,
Adspexi! tenuique oculos jam morte cadentes.
Scilicet exhausti Lachesis mihi tempora fati
Te tantum miserata dedit, superique potentes

never be taken passively, 'you might then be encouraged to go with me.'

Etenim. One MS. has 'haec est mens,' = the same heart as when I wedded you.

23. Sorte (not 'forte') is the true reading, 'sors' (as in 'consors') being the technical term in this relation.

24. Servet, optative, better than the 'servat' of one MS.

Tua (='tui, quae' etc.), like the preceding 'tua' v. 22, goes with 'frena' v. 26.

25. Juvenile vagantem, 'the roving fancies of youth;' so 2. 2, 137 'juvenile calentem.' For the adverbial use of the adjective see note on 2. 1, 87.

28. Nitidis was changed into the 'vidisti' of some texts from it not being perceived that 'complexa' ('es') governed 'me.' These were the annual contests founded by Domitian at his Alban villa in honour of Minerva (Suet. Dom. 4), in which the 'dona' or 'prizes' were 'oak-leaves of gilded metal;' hence 'nitidis comis,' not, as usual, 'essenced hair.' Cp. 4. 2, 65–67.

31, 32. Capitolia, (see v. 92) the quinquennial contests (or Agon Capitolinus) instituted by Domitian to commemorate the rebuilding of the Capitol. Statius again refers to his failure in 5. 3, 232 'Et fugit speratus honos, cum Lustra parentis Invida Tarpeii canerem:' hence 'ingratum Jovem' v. 33.

32. Infitiata, sc. 'dona' or 'honorem,' implied in the previous lines, 'refused its guerdon to my lyre.'

34. Motasque in murmura voces, 'low, half-uttered words,' Heinsius' correction for the 'totasque in murmure noctes' of the mutilated MSS., which could hardly mean 'the fruits of night-long rehearsals:' 'noctes' might have been suggested by 'vigili.' Cp. 2. 1, 104 'motas etiam tum in murmura voces.' Queck has 'mutasque in murmure voces.'

37. Prope, found in a few MSS., like Horace's 'prope funeratus,' seems the best reading for 'modo,' which after 'nuper' is superfluous.

Umbras (in one MS.) is preferable to 'undas,' as not anticipating the idea of the following line: cp. Achill. 1. 630 'Stygiasque procul jam raptus ad umbras.'

40. Tempora fati. Markland quotes Val. Fl. 3. 379 'Sortitusque breves et parvi tempora fati Perpetimur.'

41. Tantum, 'only out of pity for you:' for your sake alone I was spared.

Invidiam timuere tuam: post ista propinquum
Nunc iter optatosque sinus comes ire moraris?
Heu ubi nota fides totque explorata per usus,
Qua veteres Latias Graiasque heroidas aequas?
Isset ad Iliacas (quid enim deterret amantes?)
Penelope gavisa domos, si passus Ulixes.
Questa est Aegiale, questa est Meliboea relinqui,
Et quamquam saevi fecerunt Maenada planctus.
Nec minor his tu nosse fidem, firmamque maritis
Reddere: sic certe cineres, umbramque priorem
Quaeris adhuc; sic exequias amplexa canori
Conjugis, ingentes iterasti pectore planctus,
Jam mea. Nec pietas alia est tibi curaque natae:
Sic ut mater amas, sic nunquam corde recedit
Nata tuo; fixamque animi penetralibus imis
Nocte dieque tenes: non sic Trachinia nidos
Alcyone veros, non sic Philomela penates

43. Optatos, (not 'optandos,') found in most MSS.; like 'propinquum,' it contrasts near and pleasant Naples with the distant and painful journey to Thule, etc., v. 20.

45. Observe the unpleasant sigmatism of this line, which seems to be in part imitated from Ov. Amor. 2. 4, 33 'Tu quia tam longa es, veteres Heroidas aequas.' Markland proposes to substitute 'Graium' for 'Graias.'

48. Aegiale, wife of Diomede; Statius overlooks her noted unchastity.

Meliboea, said to have been the wife of Philoctetes, though never mentioned by Sophocles or any ancient writer as such.

49. Quamquam . . planctus, 'and whomsoever beside these love's wild regrets drove to madness,' such as Dido and Ariadne, the latter of whom Gronovius supposes is meant by 'Maenada' = the spouse of Bacchus. 'Quamquam' here is not, as many take it, the conjunction, but the accus. of the pronoun 'quisquis,' though such a form occurs rarely, if ever, elsewhere. Markland's conjecture is wholly unsatisfactory, 'Et cujus saevi ferierunt Maenala planctus,' referring to some imaginary wife.

50. Minor . . nosse, poetical use of the infinitive, where the gerund would be used in prose; so Hor. S. 2. 3, 313 'tanto certare minorem;' where see Bentley's note: cp. Lucan 9. 189 (24).

Nosse fidem, like the use of *εἰδέναι* in the Homeric phrases *φίλα, ἄρτια, ἤπια εἰδώς*.

51. Priorem. Claudia had been the widow of a musician when Statius married her: hence 'canori' in the next line, and see v. 64.

52. Exequias amplexa, explained by 5. 1, 40 'quod diligis umbram Et colis exequias,' 'cherishing the relics of your music-loving lord,' or simply, 'cherishing the thought of your buried husband.' The former meaning is more probable; though such a use of 'exequiae' is not found in prose till Eutropius, it may have existed naturally enough in the poetry of Statius' day.

53. Iterasti (MSS.) refers probably to some funeral commemoration of her first husband after her marriage with Statius. Markland conjectures 'iteras de;' 'pectore' however can stand without the preposition.

55. Sic ut mater: the daughter here spoken of was, according to Markland, only a step-daughter of Claudia, the child of her first husband by a former wife; but, as the best MSS. give 'sic et' here, it is possible that the poet is referring to a daughter of his own, which he had by Claudia.

57, 58. Nidos . . veros, 'her own nestlings,' not, as in your case, where the daughter you love is the offspring of

Circuit amplectens animamque in pignora transfert.
Et nunc illa, tenet viduum quod sola cubile,
Otia jam pulchrae terit infecunda juventae:
Sed venient plenis, venient connubia, taedis.
Sic certe formaeque bonis animique meretur:
Sive chelyn complexa ferit, seu voce paterna
Discendum Musis sonat et mea carmina flectit,
Candida seu molli diducit brachia motu;
Ingenium probitas, artemque modestia vincit.
Nonne leves pueros, non te, Cytherea, pudebat
Hoc cessare decus? Nec tantum Roma jugales
Conciliare toros festasque accendere taedas
Fertilis: et nostra generi tellure dabuntur.
Non adeo Vesuvinus apex et flammea diri
Montis hiems trepidas exhausit civibus urbes:
Stant, populisque vigent. Hic auspice condita Phoebo

another; 'veros' is the admirable emendation by Markland of the unmeaning 'nervos' (or 'vernos') of the MSS. On the other supposition of Claudia being the mother, and not the step-mother, Imhof reads 'vernos,' joining it with 'penates.' 'Nidos' as in Virg. Ae. 12. 475 'Pabula parva legens, nidisque loquacibus escas:' cp. id. G. 4. 17. Halcyone was the wife of Ceyx, prince of Trachis.

59. Circuit. Statius is thinking of Virg. E. 6. 80 'et quibus ante Infelix sua tecta supervolitaverit alis.'

Pignora as often = 'offspring,' referring to Itys; for the confused versions of the story see Prof. Conington's note l. c.

61. Infecunda, to be taken with 'illa,' not with 'otia.' These two lines had been much disfigured by the transcribers, till Markland restored the true text as given above, though he needlessly substitutes 'tam' for 'jam' (MSS.).

62. Plenis, 'rich, abundant,' opp. to 'viduum' v. 60; or Statius may have in his mind Virgil's 'plenis nubilis annis' Ae. 7. 53. Markland affects not to understand the phrase, and changes into 'festis,' as written 'phestis,' just as two lines below 'ferit,' written 'pherit,' was altered into 'petit:' see v. 70.

64. Paterna, 'the voice she inherited from her sire,' as 4. 4, 75 'virtute paterna.' Juvenal's words (7. 82) 'Curritur ad vocem jucundam' are strongly in favour of Statius being meant here.

65. Discendum, i. e. that the Muses might condescend to learn. Markland would read either 'livendum' = to be envied by the Muses, or 'dicendum' in imitation of Hor. Od. 4. 9, 21.

Flectit, 'sets to music the words of my songs:' so Lucr. 5. 1403 'flectere cantus:' cp. Pliny Ep. 4. 19 'Versus quidem meos cantat formatque cithara.'

66. Diducit, 'waves her parted arms' in harmony with the measures of the dance: that art, as practised by the ancients, consisting as much of the skilful motion of the arms (χειρονομία) as of the feet: cp. Hor. Od. 2. 12, 17. Statius imitates Prop. 3. 14 (2. 22), 5 'Sive aliquis molli diducit candida gestu Brachia.' In both passages 'diducit' is preferable to 'deducit.'

68. Pudebat: one MS. reads 'pudebit;' but Statius does not expect her to remain single for the future: see v. 62.

69. Hoc cessare decus, 'that this jewel should lie neglected.'

70, 71. Conciliare .. fertilis, poetical use of infinitive for the gerund, or the noun = 'fertilis conciliatione tororum.' Cp. Virg. G. 1. 284 'felix ponere.'

72. Vesuvinus apex, alluding to the great eruption in A.D. 79 during the youth of Statius, of which he speaks in 4. 4, 79 foll. Perhaps we should read 'Vesvinus,' formed from 'Vesvius' 4. 4, 79, and elsewhere.

Tecta, Dicarchei portus, et litora mundo
Hospita; et hic magnae tractus imitantia Romae
Quae Capys advectis implevit moenia Teucris.
Nostra quoque haud propriis tenuis, nec rara colonis
Parthenope; cui mite solum trans aequora vectae
Ipse Dionaea monstravit Apollo columba.
Has ego te sedes (nam nec mihi barbara Thrace,
Nec Libye natale solum) transferre laboro:
Quas et mollis hiems, et frigida temperat aestas;
Quas imbelle fretum torpentibus alluit undis.
Pax secura locis et desidis otia vitae,
Et nunquam turbata quies, somnique peracti.
Nulla foro rabies, aut strictae jurgia leges
Norunt: jura viris solum et sine fascibus aequum.
Quid nunc magnificas species cultusque locorum,
Templaque et innumeris spatia interstincta columnis,
Et geminam molem nudi tectique theatri,
Et Capitolinis Quinquennia proxima lustris;

75. Tecta, Cumae.

Dicarchei, Puteoli: see on 2. 2, 3.

Mundo, preferable to the 'mundi' of the MSS., 'shores that bid welcome to the world,' and therefore not likely to be depopulated. 'Mundi hospita,' according to Markland, who quotes 5. 3, 168, Martial 10. 26, 4 etc., means not 'host of the world,' as might seem equally natural, but 'welcomed to or received by the world.' The genitive could hardly be taken with 'litora,' = 'shores that are the property of the world.'

76. Tractus, lit. the lines drawn by, = the 'extent' of Rome: so Livy has 'tractus castrorum' 3. 28, 1. See Virg. Ae. 10. 145.

78. Haud propriis tenuis, 'not scanty in citizens of its own, nor thin in the number of foreign settlers.' The MSS. give 'et,' mistaken perhaps for 'aut,' as 'haud' was sometimes written; Imhof however would retain 'et' = 'Naples is both too small to hold its own:' the dative, as in Theb. 1. 56 'angustaque Tartara poenis:' but this seems doubtful to me.

79. Cui; Parthenope, the Siren, was always honoured at Naples as the reputed founder of the city. For the legend about the dove see 4. 4, 47 and Vell. Paterc. 1, 4 (quoted by Markland) 'Hujus classis cursum esse directum alii columbae antecedentis volatu ferunt: .. pars horum civium magno post intervallo Neapolim condidit.' Cp. Theb. 7. 664 'haec omine dextro Moenia Cirrhaea monstravit Apollo juvenca:' hence 'columba' here is preferable to the 'columbae' of the MSS.

86. Peracti, 'slept out,' 'undisturbed,' like 'tota quies' 1. 1, 41. Cp. Ov. M. 15. 711 'in otia natam Parthenopen.' Two MSS. have 'parati,' 'easy, ready slumbers.'

87, 88. Aut strictae .. norunt, 'nor sharp-edged laws become familiar with strife;' 'Leges .. norunt' is Markland's correction of the 'legis, Morum jura viris' etc. found in most previous editions, which however might mean, 'no strifes kindled by harsh law, but men's righteous ways (without severe enactments) serve for laws;' at the same time 4. 4, 39 ('non miscent jurgia leges,') goes far to confirm the alteration in the text.

Strictae may be a metaphor from swords, or else = 'severe,' as in Manil. 5. 106 (where Scaliger reads) 'nec strictos crede Catones.' Some old editions have here 'scita Lycurgia.'

Sine fascibus, i.e. Equity, and that without rods, is the code among men: cp. 2. 2, 123.

91. Nudi tectique, 'one open to the sky, the other roofed.'

92. Proxima, 'next in splendour' to the Agon Capitolinus: see on 2. 2, 6 and

Quid laudem risus libertatemque Menandri,
Quam Romanus honos et Graia licentia miscent?
Nec desunt variae circum oblectamina vitae:
Sive vaporiferas, blandissima litora, Baias,
Enthea fatidicae seu visere tecta Sibyllae
Dulce sit, Iliacoque jugum memorabile remo:
Seu tibi Bacchei vineta madentia Gauri,
Teleboumque domos; trepidis ubi dulcia nautis
Lumina noctivagae tollit Pharus aemula Lunae:
Caraque non molli juga Surrentina Lyaeo,
Quae meus ante alios habitator Pollius auget:
Aenariaeque lacus medicos Statinasque renatas.
Mille tibi nostrae referam telluris amores:
Sed satis hoc, conjux, satis hoc dixisse, creavit
Me tibi, me socium longos adstrinxit in annos.
Nonne haec amborum genetrix altrixque videri
Digna? sed ingratus qui plura annecto, tuisque
Moribus indubito: venies, carissima conjux,
Praeveniesque etiam: sine me tibi ductor aquarum
Thybris et armiferi sordebunt tecta Quirini.

5. 3, 232 (24); and Wernsdorf's Excursus 9, vol. 4.

93. Risus .. Menandri, 'the mirth and freedom of the comedy of Menander's school.' Heinsius conjectures 'ritus;' and Markland suggests 'jocandi' for 'Menandri' (MSS.).

94. Graia licentia. The MSS. give 'grata,' but the sense requires the change, 'Roman dignity blending with Grecian freedom.' See note on 2. 2, 95. Markland quotes Sidon. Apoll. 23. 99 'rigorque Romanus fuit Attico in lepore.'

97. Enthea, a word not used before Seneca: see on Achill. 2. 154 (14). Cumae is here referred to.

98. Remo, Misenum: so 5. 3, 167 'lituo remoque notatus Collis:' cp. Virg. Ae. 6. 234.

102. Non molli: the Surrentine wine is usually represented as of a soft rather than a dry flavour: hence Heinsius conjectured here 'non soli,' i. e. dear to others beside Bacchus, as Hercules, Minerva, Neptune, and Sirens, etc. Cp. 4. 8, 8 foll.

104. Aenariae. The second syllable is made long in the 'Aetna' v. 426: hence perhaps we should read here 'Inarimes,' the name given by the Latin poets to the island. Both Strabo and Pliny speak of waters in the island good for the stone.

Statinasque (sc. 'aquas'), a spring in these parts, the waters of which had perhaps failed for a time. Calderinus (understanding 'insulas') makes them to be islands on the Campanian coast, that sunk below the surface in one earthquake and reappeared after another. See Wernsdorf Excursus on 'Aetna' l. c. Imhof plausibly conjectures 'Stabiasque renatas,' the town not far from Pompeii, destroyed by Sulla, and by the eruption of Vesuvius, but always popular as a site for villas: Ov. M. 15. 711.

105. Amores, peculiar sense, 'grounds for loving,' 'charms.'

LXXXI.

VAE. Lib. V. 3. 209–265.

' the 'Epicedion in patrem,' or Elegy on the death
'o him Statius ascribes the origin of his own poetic
l fondly recalls the affectionate interest which he
blic recitations, and the valuable guidance which
ition of the Thebaid. Mother and son are alike
s of one so worthy to be loved for his virtues;
led from the gods by pure and unenvied fame, by
e, by a painless death, and the unfeigned sorrow

:ales lucos ignotaque Tempe
ı stirpe tua descendere dixi,
: nec enim mihi sidera tantum,
terras, quam vos debere parenti.
quodcumque lyrae primusque dedisti
qui et famam sperare sepulcro.
.tios quoties ego carmine patres
que tui spectator adesses
quali confusus gaudia fletu,
ıetus inter laetumque pudorem!
dies! quam non mihi gloria major!

.e. the groves
hitherto I had
been a stranger. [illegible] ('inotaque') found in the oldest MS. of Statius, is adopted by Weber for the common reading 'lustrata' (Queck), for which Markland conjectured 'monstrata' = 'pointed out by my father.'

2. Descendere requires 'me' to be repeated before it from v. 1.

3, 4. Nec enim .. parenti, 'for to me it is not so great a debt to owe this sight of earth, sea, and heaven to my father as it is to owe to him my admission to your circle, O ye Muses.' Statius means that the taste for poetry, inherited from and inspired by his father, was more dear to him than life. 'Quam' equivalent to 'quantum.'

7, 8. Carmine .. mulcerem. See Juvenal's lines (7. 83 foll.) on the popularity of the recitations of Statius with both high and low: 'tanta dulcedine captos Afficit ille animos, tantaque libidine vulgi Auditur.'

9. Gaudia, after 'confusus' = 'having your joy mingled with tears,' as influenced by fear and hope alike.

10. Piosque metus, 'fears arising from affection for your child:' 'inter' is of course to be supplied before 'vota.'

11. Quam tuus, 'the joy and triumph of the day was more yours than mine.' This was Politian's correction of the MSS.

Talis Olympiaca juvenem cum spectat arena
Qui genuit, plus ipse ferit, plus corde sub alto
Caeditur: attendunt cunei; spectatur athletes
Ille magis, crebro dum lumina pulveris haustu
Obruit et prensa vovet expirare corona.
Hei mihi quod tantum patrias ego vertice frondes,
Solaque Chalcidicae Cerealia dona coronae
Te sub teste tuli! qualem te Dardanus Albae
Vix cepisset ager, si per me serta tulisses
Caesarea donata manu! quod subdere robur
Illa dies, quantum potuit dempsisse senectae?
Heu quod me mixta quercus non pressit oliva,
Et fugit speratus honos, cum Lustra parentis
Invida Tarpeii canerem! Te nostra magistro
Thebais urgebat priscorum exordia vatum:
Tu cantus stimulare meos, tu pandere facta
Heroum, bellique modos, positusque locorum
Monstrabas; labat incerto mihi limite cursus
Te sine, et orbatae caligant vela carinae.

which gave 'Quamvis ille dies,' which was without meaning, and 'qualis et ille dies,' which was without spirit and force. Cp. 2. 7, 20 'Vestra est ista dies.' 'Meus, tuus, est dies' was a common form of expression for happy days: see Martial 10. 58, 7 'Hic mihi quando dies meus est?'

13, 14. Ferit .. caeditur: absorbed in his son he gives and feels every blow.

14. Spectatur athletes, 'the sire is looked on as the wrestler, rather than the son.' 'Spectatur,' contrasted with the 'cum spectat' of v. 12; the eagerness of the parent, as a spectator, makes him an object of interest to the 'cunei.' The MSS. give 'Acetes,' 'Achates.' Markland contends that the shortening of the vowel before 'thl' is no greater liberty than in such words as 'cycnus,' 'smaragdus,' 'Ichneumon,' 'Daphne,' 'Procne,' 'Therapnaeus,' 'Procnessus,' 'Atlas,' 'Clytemnestra,' 'Tecmessa,' and others which are found in the classic poets; but he forgets that ἀθλητής is contracted from ἀεθλητής, the vowel being therefore essentially long.

15, 16. Crebro .. obruit, 'while his eyes are absorbed or buried in ceaseless gazing on the ring;' 'haurire' is more often used in this sense than the noun.

17. Patrias .. frondes, i. e. the prize in my native city, Naples: see on 2. 2, 6 and 94.

19. Albae .. ager: see 3. 5, 28 'ter me nitidis Albana ferentem Dona' etc.

24. Lustra, i. e. at the Agon Capitolinus: cp. v. 113 of the poem, 'caneret Quinquennia versu.'

25. Invida, 'unkind,' in denying me the victory, as 3. 5, 32 'saevum ingratumque .. Jovem.' The MSS. here are much confused, giving 'dulce' for 'lustra' (Markland's emendation), and 'caneret t. n. m. Thebais,' whence it has been maintained, in spite of Juvenal's lines quoted above, that it was his Thebaid that Statius on this occasion unsuccessfully recited. Queck accepts Markland's restoration of the passage as given in the text.

26. Urgebat, 'was following close on the openings of the old poets,' 'exordia' meaning perhaps that he *began* the poem under his father's auspices. See the closing lines of the Thebaid.

30. Caligant vela, 'my sail (ship) gropes blindly for the way,' i. e. he pursues his course in sorrow and perplexity without his father's guidance.

Nec solum larga memet pietate fovebas;
Talis et in thalamos: una tibi cognita taeda
Connubia, unus amor. Certe sejungere matrem
Jam gelidis nequeo bustis; te sentit habetque,
Te videt, et tumulos ortuque obituque salutat,
Ut Pharios aliae ficta pietate dolores
Mygdoniosque colunt, et non sua funera plorant.
Quid referam expositos servato pondere mores?
Quae pietas? quam vile lucrum? quae cura pudoris?
Quantus amor recti? rursusque, ubi dulce remitti,
Gratia quae dictis? animo quam nulla senectus?
His tibi pro meritis famam laudesque benignas
Index cura deum, nulloque e vulnere tristes
Concessit: raperis, genitor, non indigus aevi,
Non nimius; trinisque decem quinquennia lustris
Juncta ferens; sed me pietas numerare, dolorque
Non sinit. O Pylias aevi transcendere metas,
Et Teucros aequare senes, o digne videre
Me similem! Sed nec leti tibi janua tristis:
Quippe leves causae; nec segnis tabe senili
Exitus instanti praemisit membra sepulcro;
Sed te torpor iners et mors imitata quietem
Explicuit, falsoque tulit sub Tartara somno.

33. Connubia. The 'u' may be held to be short here, as in 'pronuba,' 'innuba,' or else it must be scanned as a trisyllable: see Munro on Lucr. 3. 776.

Certe, a favourite adverb with Statius ='nimirum:' cp. 3. 5, 51 and 63; 4. 6, 108; 5. 1, 110, etc.

35, 36. Ortuque, 'at rise and set of sun.' His mother does in real grief and affection what the Aegyptian and Phrygian mourners do for hire.

37. Non sua funera, i. e. those of Osiris and Atys respectively. 'Mygdonios' ='Phrygios.'

38. Expositos, 'open to all,' 'affable:' cp. 2. 2, 152; so Pliny Ep. 1. 10 'est enim obvius et expositus.'

43. Index, 'evidence of your merit' or (taking 'Deum' with it) 'providence, mark of the existence of the gods.' 'Index' and 'vindex' (which might well mean 'guardian of your rights') are here, as often, confused in the MSS. Cp. Achill. 1. 673 'index Lucina.' See the note of Heinsius on Ov. Fast. 4. 393, where this line is quoted among many instances of the use of 'index' with a substantive.

Vulnere tristes, i. e. praises saddened by no sting of envy. The poet is thinking of his own case perhaps: see Theb. 12. 818.

44, 45. Non indigus, i. e. your life was neither too short nor too long. 'Nimius' with a genitive is as frequent in prose as poetry.

48. Senes, as Priam and Anchises.

49. Similem, not 'as old' but 'old also.' Cp. 1. 4, 125.

Nec leti . . janua, 'not even the approach to death:' see on 2. 2, 56.

50. Tabe is obviously a true emendation of 'labe,' which is found in good MSS.

51. Praemisit, i. e. cause them to waste away one by one, before the final stroke of death: so instanti = long waiting for its decaying victim.

53. Explicuit, 'stretched you low;'

Quos ego tum gemitus! comitum manus anxia vidit,
Vidit et exemplum genetrix, gavisaque novit
Quae lamenta tuli: veniam concedite, Manes;
Fas dixisse, pater: non tu mihi plura dedisses.

LXXXII.

THEBAID. Lib. VII. 760–823.

This splendid passage describes the death of Amphiaraus in the expedition against Thebes. Apollo, whose priest he was, sits in disguise at his side, as from his chariot he deals death and destruction around him. Presently the god reveals himself, and in grief warns his minister that his hour of death is at hand. Amphiaraus, aware of his doom, consigns to Apollo the task of vengeance on his wife and the care of his son, and is left alone by the weeping deity. A shivering and shaking of the plain takes place, and causes a pause in the fight, every one fearing for his own safety. The earth then opens her mouth, and the hero-prophet, with arms and reins clenched in his hands, majestically sinks into the ground, casting a sad glance behind him on the sky and earth as they close from his view.

Et jam cornipedes trepida ac moribunda reflantes
Corpora rimantur terras, omnisque per artus
Sulcus et incisis altum rubet orbita membris.
Hos jam ignorantes terit impius axis, at illi
Vulnere semineces (nec devitare facultas)

the verb is descriptive of the like effect of sleep and death.

Falso . . somno, 'disguised as sleep.'

55. Gavisaque novit, i.e. 'she gladly saw my grief,' seeing how I loved my sire. One old edition has 'vovit,' i. e. prayed for herself the mourning I shewed for my sire.

1, 2. Reflantes . . terras, 'the steeds snorting and shrinking at the quivering, expiring bodies beneath their feet, search, stamping, for firm ground,' a rare and peculiar use of 'reflare.' A MS. in Magd. Coll. Library, Oxford, has 'trepidi' = 'frightened, and so snorting at the corpses.'

3. Sulcus, 'each furrow made by the wheels is driven through the limbs of men.'

Altum: adjective for adverb; cp. Aen. xii. 1. 323 'laetumque rubet.' See on Silv. 2. 1, 87: here 'altum' goes more naturally with 'incisis' than 'rubet.'

4. Ignorantes, i.e. 'unconscious' in death.

Impius, 'unnatural,' in crushing human corpses.

5. Devitare facultas: see on Silv. 2. 1, 89.

Venturum super ora vident. Jam lubrica tabo
Frena, nec insisti madidus dat temo, rotaeque
Sanguine difficiles, et tardior ungula fossis
Visceribus: tunc ipse furens in morte relicta
Spicula, et e mediis extantes ossibus hastas
Avellit: stridunt animae currumque sequuntur.
Tandem se famulo summum confessus Apollo,
Utere luce tua, longamque, ait, indue famam,
Dum tibi me junctum mors irrevocata veretur.
Vincimur: immites scis nulla revolvere Parcas
Stamina; vade diu populis promissa voluptas
Elysiis, certe non perpessure Creontis
Imperia, aut vetito nudus jaciture sepulcro.
Ille refert contra, et paulum respirat ab armis:
Olim te, Cirrhaee pater, peritura sedentem
Ad juga (quis tantus miseris honor?) axe trementi
Sensimus: instantes quonam usque morabere Manes?
Audio jam rapidae cursum Stygis atraque Ditis
Flumina, tergeminosque mali custodis hiatus.
Accipe commissum capiti decus, accipe laurus
Quas Erebo deferre nefas: nunc voce suprema,
Si qua recessuro debetur gratia vati,
Deceptum tibi, Phoebe, Larem poenasque nefandae
Conjugis, et pulchrum nati commendo furorem.

7. Temo, as v. 751 of this book, 'magnoque gravatus Temo deo,' 'the body of the chariot,' part being put for whole.

8. Difficiles, 'clogged with gore.'

9. In morte, 'the darts left sticking in the corpses;' 'mors' is similarly used by Prop. 3. 4, 6 (2. 13, 22) 'Nec sit in Attalico mors mea nixa toro:' cp. Catull. 62 (64). 362.

11. Stridunt animae, imitated perhaps from Hom. Od. 24. 5 (of the spirits of the suitors) *τῇ β' ἄγε κιχήσας, ταὶ δὲ τρίζουσαι ἵποντο.*

12. Summum confessus, 'for the last time revealing himself to his minister,' better than taking it as 'summum deum.' Hitherto he had been acting as charioteer in disguise: see v. 738 foll. of the book, 'Ille ruit: deus ipse vagis succedit habenis Lernaeum falso simulans Haliagmona vultu.'

14. Irrevocata; the sentence of death is on you: it is only delayed, not repealed, by my sitting at your side.

16. Populis. See Bentley on Hor. Ep. 1. 6, 59, who adduces this passage as an instance of 'populus' and 'campus' being confused, owing to the two words resembling each other in their abbreviations ('cpus' 'pplus'): he would read here, according to an old MS., 'campis.'

20. Statius here imitates Virg. Ae. 12. 630 foll.

22. Quonam usque, = 'quousque,' the 'nam' being simply a mark of interrogation: so 1. 215 'quonam usque nocentum Exigar in poenas?' cp. Achill. 1. 624, and 638.

29. Conjugis, Eriphyle, wife of Amphiaraus, bribed by the necklace given to her by Polyneices, in return for which she induced her husband to join the expedition against Thebes.

Desiluit maerens lacrimasque avertit Apollo.
Tum vero ingemuit currusque orbique jugales.
Non aliter caeco nocturni turbine Cori
Scit peritura ratis, cum jam damnata sororis
Igne Therapnaei fugerunt carbasa fratres.
Jamque recessurae paulatim horrescere terrae,
Summaque terga quati; graviorque effervere pulvis
Coeperat: inferno mugit jam murmure campus.
Bella putant trepidi bellique hunc esse fragorem,
Hortanturque gradus: alius tremor arma virosque
Mirantesque inclinat equos. Jam frondea nutant
Culmina, jam muri, ripisque Ismenos apertis
Effugit: exciderunt irae, nutantia figunt
Tela solo, dubiasque vagi nituntur in hastas
Comminus, inque vicem viso pallore recedunt.
Sic ubi navales miscet super aequora pugnas
Contempto Bellona mari; si forte benigna
Tempestas, sibi quisque cavent, ensesque recondit
Mors alia, et socii pacem fecere timores:
Talis erat campo belli fluitantis imago.
Sive laborantes concepto flamine terrae
Ventorum rabiem et clausum ejecere furorem;

Nati, Alcmaeon, driven into 'honourable madness' by the Erinyes for obeying the behest of Apollo and last wish of his father in the murder of his mother.

31. Orbi, the cause of 'ingemuit,' at being forsaken by the god.

33. Scit peritura = 'ratis peritura scit se perituram esse,' the well-known Graecism, like Virgil's 'sensit delapsus.' Some editions have 'stat,' 'doomed to perish.'

34. Igne, 'doomed by the fire of the star Helena' (i. q. 'Urania,' according to Lactantius), believed to be unfavourable to sailors: see Pliny N. H. 2. 37, and Orelli's note on Hor. Od. 1. 3, 2.

Therapnaei. Therapnae was in Laconia, where the Dioscuri had a temple.

39. Alius tremor, either 'another shaking,' different from the first (v. 35), by which only the ground and inanimate objects were affected, while now both heroes and horses feel it; or rather, they think it is the shock of battle, whereas it is 'a very different shock' under which they reel: cp. 'mors alia' v. 48.

42. Exciderunt (not 'exciderant'), the true reading, as Ov. Her. 12. 71 'Nostin' an exciderunt mecum loca?' It is the perfect of instant action.

Figunt: cp. Virg. Ae. 12. 130 'Defigunt telluri hastas et scuta reclinant.'

43, 44. Dubiasque . . comminus, 'they advance to meet each other leaning on their quivering spears;' for the phrase 'niti in hastas' see Virg. Ae. 12. 398; 9. 227.

46. Benigna, i. e. in allaying the fury of the combatants. There is an awkward ellipse of some verb like 'orta fuerit' here.

47. Ensesque recondit, 'swords are sheathed in prospect of a different death,' i. e. drowning.

49. Fluitantis, 'as it wavered over the plain,' the battle or rather (belli = 'bellantum') the combatants rocking to and fro: cp. Tac. Hist. 5. 18 'fluitantem labantemque militem eminus fodiebant.' Here the word has a peculiar fitness given to it by the simile of the sea-fight.

Exedit seu putre solum carpsitque terendo
Unda latens; sive hac volventis machina coeli
Incubuit; sive omne fretum Neptunia movit
Cuspis, et extremas gravius mare torsit in oras;
Seu vati datus ille fragor, seu terra minata est
Fratribus: ecce alte praeceps humus ore profundo
Dissilit, inque vicem tremuerunt sidera et umbrae.
Illum ingens haurit specus et transire parantes
Mergit equos; non arma manu, non frena remisit:
Sicut erat, rectos defert in Tartara currus,
Respexitque cadens coelum campumque coire
Ingemuit; donec levior distantia rursus
Miscuit arva tremor lucemque exclusit Averno.

LXXXIII.

ACHILLEID. Lib. II. 141–209.

In this extract is prettily told the discovery of Achilles in his disguise at the court of Lycomedes, king of Scyros. After various dances exhibited by the daughters of the king led by Deidamia, in which the Greek hero, having already recognised his companions-in-arms, takes no interest, and throws all into confusion, several presents are by the artifice of Ulysses, and under the management of Diomedes, set out for the maidens to choose from. Among these is an embossed shield and a spear, which the sisters imagine to be a gift for their father. The instant that the disguised chieftain sees these, and beholds reflected in the golden surface of the shield

53. Sive hac, 'or whether on this side of earth the fabric of the rolling heavens (weight of atmosphere) pressed too heavily.'

55. Gravius .. oras, 'hurled with more weight than usual the sea against far-distant shores.'

56, 57. Fragor .. fratribus, i.e. the crash, as of welcoming applause in honour of Amphiaraus, or as threatening vengeance to Eteocles and Polyneices.

58. Tremuerunt. Statius evidently has in his mind Virg. Ae. 8. 243 foll. 'Non secus ac si qua penitus vi terra dehiscens Infernas reseret sedes et regna recludat Pallida, dis invisa superque immane barathrum Cernatur, trepidentque immisso lumine Manes.'

59. Parantes, 'making ready to leap the gulf.'

61. Sicut erat, a favourite expression of the poet's: cp. 3. 680; 4. 803; and perhaps 10. 37. So Ov. M. 5. 601 (of Arethusa) 'Sicut eram fugio sine vestibus.'

63. Levior: a slighter earthquake being needed to close the earth than to rend it, or simply the earthquake-shock abating.

his female attire, his heart turns at once to thoughts of war and Troy. Ulysses whispers encouragements in his ear: Agyrtes sounds the war-trumpet, and, amid the terror and wonder of the palace, Achilles in a moment drops his disguise, and, grasping shield and spear, stands erect, as if challenging Hector to the fight.

Cetera depositis Lycomedis regia curis
Tranquilla sub pace silet, sed longa sagaci
Nox Ithaco, lucemque cupit somnoque gravatur.
Vixdum exorta dies et jam comitatus Agyrta
Tydides aderat praedictaque dona ferebat.
Nec minus egressae thalamis Scyreides ibant
Ostentare choros promissaque sacra verendis
Hospitibus: nitet ante alias regina comesque
Pelides; qualis Siculae sub rupibus Aetnae
Naiades Hennaeas inter Diana feroxque
Pallas et Elysii lucebat sponsa tyranni.
Jamque movent gressus thiasisque Ismenia buxus
Signa dedit, quater aera Rheae, quater Evia pulsant
Terga manu, variosque quater legere recursus.
Tum thyrsos pariterque levant pariterque reponunt,
Multiplicantque gradum, modo quo Curetes in actu,
Quoque pii Samothraces eunt; nunc obvia versae
Pectine Amazonio, modo quo citat orbe Lacaenas

3. Somnoque gravatur, 'loathes sleep,' 'feels it a burden,' not, as more usual, 'is oppressed with sleep;' in the former sense 'gravari' more often takes an accusative, as a deponent verb. The two Heinsii conjecture 'somnosque.'

5. Praedictaque: see v. 47 foll. of this book; 'tu cuncta citus de puppe memento Ferre, ubi tempus erit, clypeumque his jungere donis.'

6, 7. Ibant ostentare. This poetical usage of the infinitive is very frequent in Statius: e. g. Theb. 1. 225 'punire . . descendo:' Silv. 4. 4, 61 'ibis frenare:' see note on Prop. 1. 6, 33 'carpere ibis.'

8. Regina: see on Val. Fl. 2. 261 (20): and cp. 1. 294 'humeris quantum Diana relinquit Naiades effulget tantum regina decori Deidamia chori.'

11. Sponsa, Proserpine.

12. Ismenia buxus, the Theban flute, used much in the Boeotian worship of Bacchus. Cp. Virg. Ae. 9. 616 'Tympana vos buxusque vocant.' The Ismenus was the famous stream by Thebes.

13. Evia: one MS. has 'enthea,' 'inspiring,' or 'inspired,' a word not uncommon in the poets of this period; while 'Evius' is very rare as an adjective: it is doubtful if it be found elsewhere in Latin, though the Greek εὔιος is common enough.

14. Terga: Ovid's 'taurea terga' (Fast. 4. 342), 'timbrels.'

16. Actu, used of the studied movements of actors, dancers, orators: formed from 'agere' in its histrionic signification. See Munro on Lucr. 3. 192.

17. Obvia versae, 'in lines facing each other:' 'obvia,' adverbial, as Theb. 1. 348 'transversa frementes:' see on Silv. 2. 1, 87.

18. Pectine, 'a chain-dance,' like the rows of teeth in a comb, described by the 'jungere brachia' of v. 21.

Lacaenas. For the Doric worship of Diana, see Müller, Dorians, B. 2. c. 9.

Delia plaudentesque suis intorquet Amyclis.
Tum vero, tum praecipue manifestus Achilles,
Nec servare vices, nec jungere brachia curat.
Tum molles gressus, tunc adspernatur amictus
Plus solito, rumpitque choros et plurima turbat.
Sic indignantem thyrsos acceptaque matris
Tympana jam tristes spectabant Penthea Thebae.
Solvuntur laudata cohors repetuntque paterna
Limina, ubi in mediae jamdudum sedibus aulae
Munera, virgineos visus tractura, locarat
Tydides, signum hospitii pretiumque laboris,
Hortaturque legant; nec rex placidissimus arcet.
Heu simplex, nimiumque rudis, qui callida dona,
Graiorumque dolos, variumque ignorat Ulixem!
Hinc aliae, quas sexus iners naturaque ducit,
Aut teretes thyrsos, aut respondentia tentant
Tympana, gemmatis aut nectunt tempora limbis:
Arma vident, magnoque putant donata parenti.
At ferus Aeacides, radiantem ut comminus orbem
Caelatum pugnas saevis et forte rubentem
Bellorum maculis, acclinem et conspicit hastam;
Infremuit torsitque genas, et fronte relicta
Surrexere comae: nusquam mandata parentis,

19. Plaudentes, not 'clapping hands' but 'beating time (lit. the ground) with their feet:' cp. Virg. Ae. 6. 644 'Pars pedibus plaudunt choreas.'

Intorquet, i. e. makes them wreathe the dance in her honour.

26. Laudata, with 'solvuntur,' 'part amidst applause;' 'solvuntur' is the opposite of 'intorquet' v. 19.

29. Signum hospitii, ξένια, according to the ancient practice of host and guest interchanging gifts: see Virg. Ae. 9. 359.

Pretiumque laboris, 'reward for their pains,' i. e. the dancing just described.

32. Varium; so ποίκιλος is applied to Prometheus by Aesch. P. V. 308. This method of discovering Achilles was the invention of Ulysses: see v. 44 foll. of this book. Horace calls him 'duplex' Od. 1. 6, 7.

34. Respondentia, natural after 'tentant;' they try the drums by striking them and these 'answer to the blow.'

35. Gemmatis .. limbis, 'jewelled head-bands,' called 'mitrae' v. 41 of this book: cp. Claudian Cons. Mall. Theod. 118 'frontem limbo velata pudicam.'

38. Pugnas, as in nearly all MSS., better than the 'pugnis' of most editions, taken with 'caelatum,' like Virgil's 'flores inscripti nomina.'

Saevis, to be joined with 'maculis'= 'happening to be crimsoned with the cruel stains of wars.'

39. Acclinem, 'leaning against the wall.'

40. Torsitque genas, 'rolled his eyes;' cp. 1. 351 (where Thetis says of him) 'Nonne vides ut torva genas aequandaque fratri.'

41. Mandata parentis, the instructions given him for preserving his disguise by Thetis: see 1. 339 foll.

Nusquam occultus amor, totoque in pectore Troja est.
Ut leo, materno cum raptus ab ubere mores
Accepit, pectique jubas hominemque vereri
Edidicit nullasque ruit nisi jussus in iras:
Si semel adverso radiavit lumine ferrum,
Ejurata fides, domitorque inimicus, in illum
Prima fames, timidoque pudet servisse magistro.
Ut vero accessit propius luxque aemula vultum
Reddidit, et similem tandem se vidit in auro,
Horruit erubuitque simul. Tunc acer Ulixes
Admotus lateri submissa voce: Quid haeres?
Scimus, ait, tu semiferi Chironis alumnus,
Tu coeli pelagique nepos: te Dorica classis,
Te tua suspensis expectat Graecia signis,
Ipsaque jam dubiis nutant tibi Pergama muris.
Eia, age, rumpe moras: sine, perfida palleat Ide,
Et juvet haec audire patrem, pudeatque dolosam
Sic pro te timuisse Thetin. Jam pectus amictu
Laxabat: cum grande tuba (sic jussus) Agyrtes
Insonuit; fugiunt disjectis undique donis,
Implorantque patrem commotaque proelia credunt.
Illius intactae cecidere a pectore vestes.
Jam clypeus breviorque manu consumitur hasta

42. Occultus amor, 'his clandestine love' for Deidamia.

43, 44. Mores accepit, i.e. 'allowed itself to be tamed:' so Pliny, N. H. 36. 16, 25 (of iron) 'cedit et patitur mores.'

45. Nisi jussus, i.e. except when incited to attack wild animals in hunting.

46. Adverso, = 'adversus lumen,' if the steel has flashed full upon him, answering to 'comminus' v. 37.

47. Ejurata fides, 'its fealty is renounced:' 'ejurare' is used frequently by Seneca and Tacitus for 'to disown.' Cp. Auson. Idyll. 2. 31 'Vitati coetus ejuratique tumultus.' Some MSS. give here 'It jurata fides;' but 'jurare fidem' could hardly be applied to a lion.

48. Timido, i.e. who is frightened at his attack, as contrasted with v. 44. There is no need of altering into 'tumido' = 'proud.'

49. Lux aemula, saw his face expressed in the reflexion of the shield, which was plated outside with gold: see above in this book, v. 49.

54. Coeli pelagique nepos. Aeacus, his grandfather, was the son of Zeus, and Thetis, his mother, was the daughter of Nereus: cp. v. 224 (of his parents) 'Allegantque suos utroque a sanguine divos.'

56. Dubiis: Pope almost translates this line, Hom. Il. 2. 18: 'And nodding Ilion waits th' impending fall.' Cp. 1. 473 foll.

60. Tuba: see above, v. 50 of this book, 'tecum lituo bonus adsit Agyrtes Occultamque tubam tacitos apportet in usus.'

63. Intactae, i.e. of their own accord, ashamed to have concealed his valour so long.

64. Breviorque, i.e. 'too short' for his mighty hand; the 'clypeus' and the 'hasta' are of course those spoken of above, vv. 38, 39.

Consumitur, is 'fully grasped,' or 'is wasted' in the giant hand that could wield

(Mira fides), Ithacumque humeris excedere visus
Aetolumque ducem: tantum subita arma calorque
Martius horrenda confundit luce penates.
Immanisque gradu, ceu protinus Hectora poscens,
Stat medius trepidante domo.

far heavier ones. Cp. 1. 446 'totos consumunt carbasa ventos.'

66. Aetolumque ducem, Diomede, as having after the Trojan war settled in Aetolia: Ov. M. 14. 461 'Aetolius heros.'

67. Penates: the whole household is so dazzled by the presence of the hero and the terrible glitter of his arms, that he seems more imposing than even Ulysses or Diomede.

M. VALERIUS MARTIALIS.

LIFE OF MARTIAL.

M. VALERIUS MARTIALIS, like the Senecas, Lucan, Quintilian, Columella, Prudentius, Juvencus, and others, was a native of Spain, having been born, as he often tells us, at Bilbilis, on the river Salo in Arragon, during the reign of Claudius, A.D. 43, on the Kalends of March, whence perhaps his name. Migrating to Rome at the age of twenty-one, he adopted the profession of an advocate, in which however he succeeded in acquiring neither fortune nor fame. Abandoning the law he devoted himself, like Statius, to poetry, which in his needy hands took the form of flattering epigrams calculated to tickle the vanity and win the patronage of the semi-literary Domitian, who repaid the poet's compliments by rewards more honorary than lucrative, the privileges of the '*jus trium liberorum*,' the rank of knight, and the office of tribune: see 5. 13; 3. 95. By some means, unknown to us, he became possessed of a Sabine farm near Nomentum, besides a small house in Rome itself, that might well have satisfied a less discontented disposition. His patrons and friends were numerous and eminent; Pliny the younger, Quintilian, Juvenal, Valerius Flaccus, Silius Italicus, Stella of Padua, the poetess Sulpicia, with many less notable personages, are mentioned as on terms of intimacy with the sociable and witty Epigrammatist; Statius, from feelings probably of jealousy or dislike, he never even alludes to. Though his poems gained him increasing honour and wide popularity, his restlessness and extravagance would not permit him to end his days in Rome. Finding that his flattery was less acceptable to Nerva and Trajan than it had been to their predecessors, he returned to his native country A.D. 100, not, it would seem, without pecuniary assistance from his friend Pliny. It was probably there that in his declining years he married Clodia Marcella, a Spanish lady of wealth and wit, with whom he lived till his death, which took place about A.D. 104.

when he had reached his sixtieth year, failing by fifteen years of the age which he had prayed to attain: see 10. 24, 7.

Although germs of the epigrammatic order of poetry are to be found in Catullus and Horace, and were still more developed probably in the lost poems of Domitius Marsus, Ovid's contemporary, yet Martial deserves the credit of being the real inventor, as he was also the perfecter, of the social and political Epigram. His wit is pointed, various, easy, and brilliant. His language is pure, terse, direct, and powerful, somewhat perhaps interlarded with Greek, but entirely clear from any Spanish admixture of phraseology or construction. His varied versification, if, according to Bernhardy, occasionally stiff and pedantic, is never otherwise than vigorous and correct, while his metres are adapted with singular felicity to the subject and spirit of the several pieces, the Elegiac being appropriated to themes of tender sentiment or grave flattery, the Hendecasyllabic to light and playful subjects, the Scazon being reserved for the expression of bitter and personal invective. He possesses the talent for description, especially in regard to natural scenery, that was characteristic of his age; and we meet occasionally in the poet with a genuine pathos and striking moral reflectiveness that is not easy to find in what we know of the man. Pliny (Ep. 3. 21) characterizes him as 'homo ingeniosus, acutus, acer, et qui plurimum in scribendo et salis haberet et fellis, nec candoris minus.' For his style, see the comparison of him with Horace in Merivale's Hist. Empire, c. 64, who considers the 'Epigrams' to be the 'quintessence of the Flavian poetry.' The poems came out in separate books, each testifying its approximate date; the 'Xenia' and 'Apophoreta,' consisting of distichs, although placed last, appear to have been the earliest productions of the poet, and to have given but slight promise of the developments of his genius that were to follow.

The earliest MSS. of Martial, which, it may be remarked, do not contain the probably genuine book entitled 'Liber de Spectaculis,' belong to the tenth century.

LXXXIV.

M. VALERIUS MARTIALIS.

EPIGRAMMATA.

LIB. I. 13 (14).

De Arria et Paeto.

CASTA suo gladium cum traderet Arria Paeto,
Quem de visceribus traxerat ipsa suis:
Si qua fides, vulnus, quod feci, non dolet, inquit;
Sed quod tu facies, hoc mihi, Paete, dolet.

LXXXV.

LIB. I. 15 (16).

Ad Julium, Sodalem suum.

O MIHI post nullos, Juli, memorande sodales;

1. Paeto, Caecina Paetus, commanded by the emperor Claudius to put an end to his life, A.D. 42, being suspected of treason. See the full details of this scene in Pliny, Ep. 3. 16 'Praeclarum quidem illud ejusdem, ferrum stringere, perfodere pectus, extrahere pugionem, porrigere marito, addere vocem immortalem ac paene divinam, Paete, non dolet.'

3. Si qua fides, a formula of adjuration: cp. 5. 19, 1 'si qua fides veri:' Calpurn. Ecl. 7. 56 'mihi crede, Lycota, Si qua fides.'

1. Memorande, better than the 'numerande' (cp. 39 (40), 1) of some MSS. Martial has evidently in his mind the beginning of Ovid's Elegy, Tr. 1. 5, 1 'O mihi post ullos nunquam memorande sodales.' Besides, 'numerat' occurs just after, v. 4.

Si quid longa fides, canaque jura valent:
Bis jam paene tibi consul trigesimus instat,
Et numerat paucos vix tua vita dies.
Non bene distuleris, videas quae posse negari;
Et solum hoc ducas, quod fuit, esse tuum.
Expectant curaeque catenatique labores;
Gaudia non remanent, sed fugitiva volant.
Haec utraque manu, complexuque assere toto:
Saepe fluunt imo sic quoque lapsa sinu.
Non est, crede mihi, sapientis dicere, Vivam.
Sera nimis vita est crastina: vive hodie.

LXXXVI.

LIB. I. 61 (62).

Ad Licentianum auctores unde nascantur.

VERONA docti syllabas amat vatis:
Marone felix Mantua est:

2. Canaque, as Schneidewin reads, suits the context better than 'castaque,' as in Weber and many editions: 'time-honoured,' as Virg. Ae. 1. 292 'Cana Fides.' This friendship is referred to in 12. 34 as one of thirty-four years' standing.

4. Numerat, 'your life as yet reckons but few days of enjoyment;' 'vita,' as 'vivere' below, = 'gay, merry life:' see 6. 70. This is better than to take it, 'Being nigh threescore, you have but few days more for life and happiness.'

5. Negari, i.e. you are not wise to defer the pleasures which the Future may perhaps deny you altogether.

7, 8. Expectant .. volant, i.e. troubles are always at your service and at your side; joys are runaway slaves and never stay. 'Catenati' implies that troubles (1) are certain, (2) that they produce each other. The metaphor is from slaves being fastened to each other to prevent their escape. Cp. 7. 61, 5 'catenatis lagonis,' = 'strung together.'

9. Assere, continuing the metaphor from 'fugitiva,' and referring to the well-known phrase, 'manu asserere in libertatem,' or, 'in servitutem,' the latter of which it seems to mean here.

10. Sic quoque, i.e. even when thus claimed and clasped by you.

12. Cp. 5. 58, 7 'Cras vives: hodie jam vivere, Posthume, serum est: Ille sapit quisquis, Posthume, vixit heri.'

1. Docti, the well-known epithet assigned to Catullus by his brother-poets; see Ov. Amor. 3. 9, 62; Tibull. 3. 6, 41.

Syllabas, 'verses,' referring to the term 'Hendecasyllables;' not found elsewhere in such a sense. Martial is peculiarly fond of Greek words.

2. Felix, i.e. however unfortunate in the division of her lands, she is happy in having produced Virgil.

Censetur Apona Livio suo tellus,
  Stellaque nec Flacco minus.
Apollodoro plaudit imbrifer Nilus;
  Nasone Peligni sonant.
Duosque Senecas, unicumque Lucanum
  Facunda loquitur Corduba.
Gaudent jocosae Canio suo Gades;
  Emerita Deciano meo.
Te, Liciniane, gloriabitur nostra,
  Nec me tacebit Bilbilis.

3, 4. Censetur, 'the country of the Paduan spring takes rank by its Livy, by Stella too, nor less by (Valerius) Flaccus.' 'Censeri,' used in a similar sense and construction 9. 17, 5 'Felix quae tali censetur munere tellus:' see Mayor on Juv. 8. 2.

Aponus was a fountain near Patavium, called now Bagni D'Abano: so 6. 42, 4 'fontes Aponi rudes puellis.' Lucan, 7. 193, speaks of 'Aponus fumifer.'

Stella, the friend of Statius, to whom he dedicated the first book of his 'Silvae.' Martial mentions him above, 7 (8), 1, and again 6. 21, 1; 7. 14, 5. Valerius Flaccus is addressed in the 76th Epigram of this Book.

5. Apollodoro, a writer of whom little is known, probably a comic poet of Alexandria, an imitator, it is said, of Menander.

Plaudit; the choice of this word has been imagined to refer to the noisy greetings accorded to Isis by her worshippers: Nile welcomes her poet as she would a god.

Imbrifer, i.e. that with its inundations serves for rain; cp. Hdt. 2. 14.

7. Duosque Senecas, the rhetorician, and his son, the philosopher: cp. 4. 40, 2 'Et docti Senecae ter numeranda domus:' see Stat. Silv. 2. 7, 31 (12).

9. Gaudent suits with 'jocosae,' as 'loquitur' with 'facunda' v. 8: cp. Ov. Amor. 3. 15, 7 'Mantua Virgilio gaudet, Verona Catullo.'

Canio, Canius Rufus, a countryman and contemporary of Martial's. For his character as illustrating 'jocosae,' see the Epigram (3. 20) addressed to him. Gades was at this time notable for its licentiousness: see 5. 78, 26 'Gadibus improbis:' cp. 1. 41 (42), 12.

10. Emerita (Augusta), the Roman capital of Lusitania, colonized by the 'Emeriti' or veterans of two legions, now called 'Merida.' For the character of Martial's friend, Decianus ('Cecropiae madidus Latiaeque Minervae Artibus'), see the 8th (9th) and 39th (40th) Epigrams of this Book: the second Book is dedicated to him.

11. Licinianus: see 49 (50), 3.

Gloriabitur, the Celtiberians being noted for their boasting propensities.

12. Bilbilis, one of the chief cities in Hispania Tarraconensis, was Martial's birth-place; see l. c. 'Videbis altam, Liciniane, Bilbilem Equis (Aquis?) et armis nobilem.'

LXXXVII.

LIB. I. 76 (77).

De Flacco. Quod poetae nihil lucri habent.

O MIHI curarum pretium non vile mearum,
Flacce, Antenorei spes et alumne Laris,
Pierios differ cantusque chorosque Sororum:
Aes dabit ex istis nulla puella tibi.
Quid petis a Phoebo? nummos habet arca Minervae:
Haec sapit, haec omnes fenerat una deos.
Quid possent hederae Bacchi dare? Palladis arbor
Inclinat varias pondere nigra comas.
Praeter aquas Helicon, et serta lyrasque dearum
Nil habet, et magnum sed perinane sophos.
Quid tibi cum Cirrha? quid cum Permesside nuda?

1. Curarum pretium, not, as Farnabius, 'rich ornament of our common pursuit,' i. e. poetry, but, 'rich reward of my interest in you.'

2. Antenorei .. Laris, Padua, the birthplace of Valerius Flaccus; see on 61 (62), 4. He died young, and in straitened circumstances, as has been inferred from this Epigram.

4. Istis .. puella, i. e. none of the Muses; 'istis,' sc. 'sororibus,' not 'ex cantibus citharaque,' here, as often, with a contemptuous connotation.

5. Minervae, found in all the MSS.; Minerva stands here, and in v. 7, as the goddess of practical shrewdness and money-making enterprise, as contrasted with Apollo, the patron of unremunerative poetry. Some consider her to have been the peculiar goddess of lawyers, the 'forum' of v. 12; see 10. 19, 14 (of Pliny) 'Totos dat tetricae dies Minervae Dum centum studet auribus virorum.' Markland, on Statius Silv. 3. 105, makes the ingenious emendation of 'Monetae' for 'Minervae,' and 'temperat' for 'fenerat' in the next line. Compare Juvenal's complaints in Satire 7.

6. Fenerat .. deos has been taken = 'drains with usury the rest of the gods:' so Cicero Parad. 6. 2 'ad fenerandas .. provincias.' Gronovius interprets, more consistently with the use of 'fenerare,' 'lends you all the gods (i. e. their gifts) on usury,' being too canny to give them for nothing.

8. Varias, in reference to the gray-green hues of the olive.

Pondere, emphatic = has plenty of fruit. The meaning of the line is, that the service of Pallas is fruitful and profitable enough. Martial is evidently thinking of Aesop's fable about the gods choosing their trees: see Phaedrus 3. 17.

10. Magnum .. sophos, 'loud but very empty bravos:' so 3 (4), 7 'Audieris cum grande sophos.' 'Sophos,' Greek σοφῶς; the adverb and adjective are both frequently used by Martial.

11. Nuda, 'destitute,' 'needy,' as opp. to 'divitiis' in the next line; found in the best MSS.: others have 'Permessidos unda,' 'Permesside lympha,' etc. Permessus is the river sacred to Apollo and the Muses, which rises in Mount Helicon.

Romanum propius, divitiusque forum est.
Illic aera sonant: at circum pulpita nostra
Et steriles cathedras basia sola crepant.

LXXXVIII.

LIB. I. 88 (89).

Ad Alcimum puerum sepultum.

ALCIME, quem raptum domino crescentibus annis
Labicana levi caespite velat humus:
Accipe non Pario nutantia pondera saxo,
Quae cineri vanus dat ruitura labor:
Sed faciles buxos et opacas palmitis umbras,
Quaeque virent lacrimis roscida prata meis.
Accipe, care puer, nostri monumenta doloris:
Hic tibi perpetuo tempore vivet honor.
Cum mihi supremos Lachesis perneverit annos:
Non aliter cineres mando jacere meos.

14. Steriles cathedras, i.e. yielding no solid gain. The 'cathedrae' were the grammarians' chairs who criticised and expounded the poets; the 'pulpita' were the raised stages whence the poets recited their pieces; cp. Juv. 7. 203 'Poenituit multos vanae sterilisque cathedrae.'

Basia, the kisses of the audience applauding the reciting poet: cp. 3. (4), 7 'dum basia captas.'

Crepant, contrasted with 'sonant,' the true ring of the coin.

2. Labicana: Martial takes the liberty of lengthening the first syllable, which in 'Labici' and 'Labicum' is always short. It is not meant that the boy was buried at Lavici, but by the side of the road (Esquiline) leading from Rome to Lavici.

Velat (MSS.): 'velet' has been conjectured to suit the common formula, S.T.T.L. = 'sit tibi terra levis:' cp. 5. 34, 9; but no change is necessary.

3. Pario, which Schneidewin reads, is perhaps better than the 'Pharío' of some MSS., though either makes good sense. The Egyptian porphyry-quarries were at Syene: cp. Stat. Silv. 4. 2, 27.

5. Faciles, 'light,' 'flexible,' or 'gotten easily,' as contrasted with the preceding line. Weber retains the 'fragiles' of several texts, which scarcely suits the context as well as 'faciles.'

6. Prata, 'turf,' for the more common 'caespes.' Probably the slave belonged to Martial.

8. Honor, i.e. the evergreen beauty ('in urna perpetuum ver' Juv. 7. 208) of the turf and box-tree, as contrasted with the decay of stone etc. in v. 4: cp. Virg. G. 2. 404 'silvis aquilo decussit honorem.' This is better than taking it of the poet's verse, which does not suit so well with v. 10 'aliter jacere,' i.e. the master would wish to be buried as simply as his slave. Besides, 'hic honor' naturally refers to 'monumenta,' i.e. 'buxi' etc., rather than to a new gift (of a poem).

9. Perneverit, 'spun out,' a word not used by any other classical author, but obviously preferable to the 'pervenerit annus' of one old MS. and several editions.

LXXXIX.

LIB. II. 5.

Ad Decianum causidicum.

Ne valeam, si non totis, Deciane, diebus,
Et tecum totis noctibus esse velim.
Sed duo sunt, quae nos disjungunt, millia passum:
Quatuor haec fiunt, cum rediturus eam.
Saepe domi non es: cum sis quoque, saepe negaris:
Vel tantum causis, vel tibi saepe vacas.
Te tamen ut videam, duo millia non piget ire:
Ut te non videam, quatuor ire piget.

XC.

LIB. II. 90.

Ad Quintilianum de otiosa vita.

Quintiliane, vagae moderator summe juventae,
Gloria Romanae, Quintiliane, togae,
Vivere quod propero pauper, nec inutilis annis,
Da veniam: properat vivere nemo satis.
Differat hoc, patrios optat qui vincere census,
Atriaque immodicis artat imaginibus.

3. Disjungunt, as in the oldest MS., better than 'distinguunt,' as Weber and Lemaire.

Passum, for 'passuum,' would naturally get contracted from its frequent use with 'millia.' Virgil's 'quae gratia currum' Ae. 6. 653, is hardly a parallel.

5. Negaris: cp. 5. 22, 9 'Illud adhuc gravius, quod te post mille labores, Paule, negat lasso janitor esse domi.'

6. Vacas, 'often it seems you have time to spare only on your briefs or on yourself,' i. e. at any rate you have none for your friends.

1. Vagae, 'restless youth;' cp. Stat. Silv. 3. 5, 25 'juvenile vagantem.'

3. Vivere, as in 1. 15, 11, 'to enjoy, =make the best of, life;' cp. 5. 20, 14.

Pauper . . annis, 'though poor and active in years,' and so having as yet no excuse for ease and self-indulgence. Martial has in his mind Anchises' words, Virg. Ae. 2. 647 'invisus divis et inutilis annos Demoror.' Cp. 11. 81, 3.

5. Differat, 'he may put this ('vivere') off who,' etc.

6. Imaginibus; see on 5. 20, 7. The

Me focus et nigros non indignantia fumos
Tecta juvant et fons vivus et herba rudis:
Sit mihi verna satur, sit non doctissima conjux,
Sit nox cum somno, sit sine lite dies.

XCI.

LIB. III. 20.

Ad Musam de Canio.

Dic, Musa, quid agat Canius meus Rufus?
Utrumne chartis tradit ille victuris
Legenda temporum acta Claudianorum?
An quae Neroni falsus adstruit scriptor?
An aemulatur improbi jocos Phaedri?
Lascivus elegis, an severus herois?
An in cothurnis horridus Sophocleis?
An otiosus in schola poetarum
Lepore tinctos Attico sales narrat?
Hinc si recessit, porticum terit templi?
An spatia carpit lentus Argonautarum?

idea is, that the man is too absorbed in the grandeur of his ancestors to think about his own ease, or that family pride stimulates him to covet honours for himself.

7. Non indignantia, 'a roof not impatient of smoke,' i. e. having no gilded ceiling to be spoiled, and low enough to be soon blackened by it.

8. Fons vivus, a natural running spring, not water conveyed by pipes, aqueducts, etc., like Virgil's 'vivique lacus' G. 2. 469.

Rudis, not 'wild,' but 'simple,' as opposed to ornamental arrangement of flowers in vases and elaborate beds.

4. Adstruit, implying additions made to the truth, like 'affingo:' cp. Tac. Ann. 1. 1 'Tiberii Caiique et Claudii ac Neronis res florentibus ipsis ob metum falsae, postquam occiderant, recentibus odiis compositae sunt.' Martial supposes Canius employed in correcting the false histories of the time.

5. Improbi . . Phaedri, 'reckless Phaedrus;' it is uncertain whether the fabulist and his daring attacks on the great men of his time are here referred to.

Jocos, as in Phaedr. Prologue B. 1. 7 'Fictis jocari nos meminerit fabulis.'

7. Cothurnis . . Sophocleis: cp. 5. 30, 1, and Virg. E. 8. 10 'Sola Sophocleo tua carmina digna cothurno.'

Horridus, not 'dishevelled,' but, like 'severus' v. 6 (as we might say), 'tremendous,' 'imposing.'

8. Schola: see 4. 61, 3; it was probably a kind of club (λέσχη), where poets met to discuss and recite: see Bernhardy Röm. Litt. P. 71 foll.

11. Spatia..Argonautarum, the 'Porticus Argonautarum,' erected by Agrippa, son-in-law of Augustus, in the Campus Martius, and adorned with a picture of the Argonauts.

An delicatae sole rursus Europae
Inter tepentes post meridiem buxos
Sedet, ambulatve liber acribus curis?
Titine thermis, an lavatur Agrippae,
An impudici balneo Tigillini?
An rure Tulli fruitur, atque Lucani?
An Pollionis dulce currit ad quartum?
An aestuantes jam profectus ad Baias
Piger Lucrino nauculatur in stagno?
Vis scire, quid agat Canius tuus? ridet.

XCII.

LIB. III. 35.

De Piscibus sculptis.

ARTIS Phidiacae toreuma clarum,
Pisces adspicis: adde aquam, natabunt.

XCIII.

LIB. III. 41.

In Lacertam caelatam.

INSERTA phialae Mentoris manu ducta
Lacerta vivit, et timetur argentum.

12. Delicatae . . Europae. This was probably another erection of Agrippa's, also in the Campus Martius, consisting of a colonnade, decorated with a painting of the rape of Europa; cp. 2. 14, 15 'Lotus ad Europes tepidae (='sole tepentes' here) buxeta recurrit;' see also 11. 1, 10. 'Delicatus' is a favourite epithet of Martial's, 'charming,' 'voluptuous.'

17. Tulli . . Lucani. See the beautiful epigram on these two brothers, 1. 36: cp. 9. 52.

18. Dulce . . quartum, 'Pollio's sweet villa at the fourth milestone from Rome,' the favourite distance, it seems, from the capital: see 10. 79, 1 'Ad lapidem Torquatus habet praetoria quartum: Ad quartum breve rus emit Otacilius.' Paley understands 'rus' after 'dulce,' and 'lapidem' after 'quartum;' but it is simpler to take 'quartum' here as='villa sita ad quartum.'

20. Nauculatur, 'is he yachting?' Some read 'naviclatur' for the 'nauculatur' of several texts, which last is inconsistent with the metre, an anapaest in the fourth foot of a Scazon being a rare licence. The word is not found elsewhere in the classics.

XCIV.

LIB. III. 44.

Ad Ligurinum poetam.

(Metre Hendecasyllabic.)

OCCURRIT tibi nemo quod libenter,
Quod, quacumque venis, fuga est, et ingens
Circa te, Ligurine, solitudo,
Quid sit, scire cupis? nimis poeta es:
Hoc valde vitium periculosum est.
Non tigris catulis citata raptis,
Non dipsas medio perusta sole,
Nec sic scorpius improbus timetur.
Nam tantos, rogo, quis ferat labores?
Et stanti legis, et legis sedenti:
Currenti legis, * * *
In thermas fugio; sonas ad aurem.
Piscinam peto; non licet natare.
Ad coenam propero; tenes euntem.
Ad coenam venio; fugas sedentem.
Lassus dormio; suscitas jacentem.
Vis, quantum facias mali, videre?
Vir justus, probus, innocens timeris.

4. Nimis poeta: see Horace's lines on the poetical bores of his day, A.P. 453–476.

7. Dipsas, a serpent, the bite of which excites vehement thirst; so Lucan 9. 609 'in mediis sitiebant dipsades undis.'

13. Piscinam, the technical word for the cold swimming-bath, called also 'natatio,' 'puteus,' 'baptisterium:' cp. Auson. Mosella 341, 342 'Vidi ego defessos multo sudore lavacri Fastidisse lacus et frigora piscinarum.'

15. Sedentem, as Schneidewin reads, is usually taken to mean 'sitting' while supper is being put on the table; cp. 8. 67, 6 'Sternantur lecti: Caeciliane sede;' but this is doubtful. Weber and Lemaire, following several MSS., read 'fugas edentem:' cp. Hor. Ep. 1. 16, 22 'sub tempus edendi.' Schneidewin would eject the line altogether. See a similar epigram on the same person, 3. 50.

XCV.

LIB. IV. 8.

Ad Euphemum de horis nominandis.

PRIMA salutantes atque altera conterit hora;
Exercet raucos tertia causidicos.
In quintam varios extendit Roma labores;
Sexta quies lassis, septima finis erit.
Sufficit in nonam nitidis octava palaestris;
Imperat extructos frangere nona toros.
Hora libellorum decima est, Eupheme, meorum,
Temperat ambrosias cum tua cura dapes,
Et bonus aetherio laxatur nectare Caesar,
Ingentique tenet pocula parca manu.
Tunc admitte jocos: gressu timet ire licenti
Ad matutinum nostra Thalia Jovem.

1. Conterit, 'wears out,' the true reading, (not 'continet,' as in most editions,) suits best with 'exercet' in the next line, besides being supported by the best MSS.; Cic. de Fin. 1. 21 'An ille .. se in musicis, geometria, numeris, astris contereret?' Cp. Juv. 1. 127 foll.

5. Nitidis, Greek λιπαραῖς, from the oil smeared on the bodies of those who engaged in athletics. This was also the hour for bathing.

6. Frangere, 'crush (with reclining limbs) the couches prepared' for dinner, the ordinary hour of the 'coena' being three o'clock in summer. In the margin of an old edition this line is read, 'Imperat excelsos scandere;' but this would be more applicable to sleeping-couches than to the low ones on which they reclined at meals; besides, Martial uses the same phrase in 2. 59, 3 'Frange toros: pete vina: rosas cape: tingere nardo.'

7. Euphemus, the chamberlain or chief steward of Domitian's household, whom the poet urges to present his Epigrams to the emperor at the fitting time, when he is over his wine; cp. 10. 19, 19 'Haec hora est tua cum furit Lyaeus.'

8. Ambrosias, like 'nectare' in the next line, applied to Caesar as a god. Such insinuations were peculiarly to the taste of Domitian: see Merivale Hist. vol. 7, ch. 62.

10. Parca. Another reading is 'larga;' but see Suet. Dom. 21 'Prandebat ad satietatem; ut non temere super coenam praeter Matianum malum et modicam in ampulla potiunculam sumeret.'

Ingenti..manu, contrasting with 'pocula parca;' cp. Suet. l. c. c. 18 'statura fuit procera.' Martial may have had in mind Virg. Ae. 5. 487. Compare the precautions urged by Horace, S. 2. 1, 18, and the similar epigram of Martial's, 10. 19.

12. Thalia, 'our merry muse,' θάλεια: so 'jocos' in preceding line: cp. 7. 17, 4.

XCVI.

LIB. IV. 14.

Ad Silium.

(Metre Hendecasyllabic.)

SILI Castalidum decus Sororum,
Qui perjuria barbari furoris
Ingenti premis ore perfidosque
Fastus Hannibalis, levesque Poenos
Magnis cedere cogis Africanis:
Paulum seposita severitate,
Dum blanda vagus alea December
Incertis sonat hinc et hinc fritillis,
Et ludit popa nequiore talo,
Nostris otia commoda Camenis.
Nec torva lege fronte, sed remissa
Lascivis madidos jocis libellos.
Sic forsan tener ausus est Catullus
Magno mittere passerem Maroni.

2. Perjuria: see the opening lines of the 'Punica;' and cp. 6. 19, 6 'Et perjuria Punici furoris.'

3. Premis, like 'cogis' v. 5, = 'dost describe as crushed,' like Horace's 'jugulat dum Memnona' S. 1. 10, 36, and Stat. Silv. 2. 7, 77 (59).

4. Fastus, as in most MSS., not (as in a few) 'Astus.' Probably Martial has in his mind Hor. Od. 4. 8, 16 'Rejectaeque retrorsum Hannibalis minae' etc.

7. Vagus, 'the strollers of December, with their seductive dice,' or simply, 'wild, unrestrained December.' On the Saturnalia public gambling was permitted by the aediles; see 5. 84, 3 'Et blando male proditus fritillo Arcana modo raptus e popina Aedilem rogat udus aleator:' cp. 14. 1, 3. The 'tali' stand for one sort of games of chance, for which 'alea' is the generic term: 'fritillus' is 'the dice-box.'

9. Popa. There is much variation in the MSS. here; Schneidewin reads 'tropa;' many others 'rota,' i. e. 'aleatorum circumstantium corona,' or some kind of gambling perhaps like 'roulette.' Weber prefers 'popa,' which, though strictly the slayer of the victim at sacrifices, might perhaps also mean a knave of the tavern ('popina'), though there seems no authority for such a sense. If 'tropa' be read, the reference must be to the τροπὰ (= δοτραλίνδα) παίζειν.

Nequiore talo, 'loaded' or fraudulently managed dice; contrasted with 'incertis' v. 8; see 14. 16.

13. Sic, i. e. taking advantage of the Saturnalia.

14. Passerem, alluding of course to the poem on the 'Sparrow' of Lesbia, so frequently referred to by Martial. Scaliger argued from this passage that Catullus lived to a later period than had generally been believed. Martial intends delicately to flatter Silius by comparing him with his idol, Virgil.

XCVII.

LIB. IV. 64.

De hortis Martialis.

(Metre Hendecasyllabic.)

JULI jugera pauca Martialis,
Hortis Hesperidum beatiora,
Longo Janiculi jugo recumbunt:
Lati collibus imminent recessus;
Et planus modico tumore vertex
Coelo perfruitur sereniore;
Et curvas nebula tegente valles
Solus luce nitet peculiari;
Puris leniter admoventur astris
Celsae culmina delicata villae.
Hinc septem dominos videre montes,
Et totam licet aestimare Romam,
Albanos quoque Tusculosque colles,
Et quodcumque jacet sub Urbe frigus,
Fidenas veteres, brevesque Rubras,
Et quod virgineo cruore gaudet
Annae pomiferum nemus Perennae.

1. Juli, the Julius Martialis to whom the sixth Book of the Epigrams is dedicated: see 6. 1: cp. 7. 17; 5. 20.

8. Peculiari, 'all to itself,' when the valleys are in mist.

9. Puris, 'unclouded:' so 8. 14, 3 'puros soles et sine faece diem.'

Astris: there is much plausibility in the reading of one edition, 'austris.'

11. Dominos..montes, 'the lordly hills.' Some MSS. give 'domino'='the owner,' with 'licet.'

13. Tusculos='Tusculanos:' so Stat. Silv. 4. 4, 16 'Algidus aut horrens aut Tuscula protegit umbra.'

14. Frigus, abstract for concrete, 'whatever cool spot near the city lies.'

15. Breves Rubras, 'tiny Rubrae,' the first stage out of Rome, on the Flaminian road, not very far from Veii. Livy speaks of 'saxa Rubra' 2. 49; others read 'Ulubras,' after Juvenal's 'vacuis aedilis Ulubris' 10. 102.

16. Virgineo cruore, supposed by some to refer to the worship of Diana at Aricia, with which that of Anna Perenna has improbably been identified, and at which maidens were once sacrificed; there is certainly no evidence of any such dark ceremonies at the cheerful festival of Anna Perenna. For Heinsius' emendations ('canore' or 'rubore') of this obscure passage, see his note, given in Burmann's Ovid, on Fast. 3. 675.

17. Nemus Perennae, on the Flaminian road, near the first milestone: see

Illic Flaminiae Salariaeque
Gestator patet, essedo tacente,
Ne blando rota sit molesta somno,
Quem nec rumpere nauticum celeuma,
Nec clamor valet helciariorum;
Cum sit tam prope Mulvius sacrumque
Lapsae per Tiberim volent carinae.
Hoc rus (seu potius domus vocanda est)
Commendat dominus; tuam putabis:
Tam non invida, tamque liberalis,
Tam comi patet hospitalitate.
Credas Alcinoi pios Penates,
Aut facti modo divitis Molorchi.
Vos nunc omnia parva qui putatis,
Centeno gelidum ligone Tibur,
Vel Praeneste domate, pendulamque
Uni dedite Setiam colono:
Dum, me judice, praeferantur istis
Juli jugera pauca Martialis.

Merkel on Ov. Fast. 3. 523 (where it is spoken of as being) 'Haud procul a ripis, advena Tibri, tuis.'

18. Illic, i. e. from the villa; some have 'illinc.'

19. Gestator, peculiarly used here of 'one who is taking a drive;' Suetonius has 'gestare,' and Cicero 'vehere' (whence the commoner 'vector'), as neuters in the same sense.

Patet, i. e. can be seen without the rattle of the carriage being heard.

21. Celeuma, as it is written in all the MSS., not (as in Weber) 'celeusma,' 'the boatman's cry,' by which time was kept in rowing; cp. 3. 67, 4 'Lentos tinguitis ad celeuma remos.'

22. Helciariorum (ἕλκειν), 'of the towers;' answering to our 'bargemen.' The commerce of Rome was carried on chiefly by means of the Tiber.

23. Cum sit, although the Milvian bridge is so near, yet there is no noise. Cp. Prop. 1. 15 (14), 3.

30. Molorchi, the vine-dresser ('pauper Molorchus' Stat. Silv. 3. 1, 29), who was rewarded for his hospitality to Hercules at Nemea: cp. Stat. Silv. 4. 6, 51 'Nec torva effigies epulisque aliena remissis Sed qualem parci domus admirata Molorchi.' Domitian is said to have built and adorned a chapel in honour of Molorchus close to the temple of Hercules: hence 'facti modo divitis:' see 9. 65.

32. Centeno .. ligone, i. e. with a hundred slaves.

34. Uni, 'make all Setia, if you will, into one huge farm.' With pendulam cp. 10. 74, 11 'Nec quae paludes delicata Pomptinas Ex arce clivi spectat uva Setini:' see 13. 112.

XCVIII.

LIB. V. 13.

Comparatio literati et divitis.

Sum, fateor, semperque fui, Callistrate, pauper,
Sed non obscurus, nec male notus eques:
Sed toto legor orbe frequens, et dicitur, Hic est:
Quodque cinis paucis, hoc mihi vita dedit.
At tua centenis incumbunt tecta columnis,
Et libertinas arca flagellat opes:
Magnaque Niliacae servit tibi gleba Syenes,
Tondet et innumeros Gallica Parma greges.
Hoc ego tuque sumus; sed quod sum, non potes esse:
Tu quod es, e populo quilibet esse potest.

XCIX.

LIB. V. 20.

Otii bona vita.

(Metre Hendecasyllabic.)

Si tecum mihi, care Martialis,
Securis liceat frui diebus,
Si disponere tempus otiosum,

3. Hic est: cp. Persius 1. 28 'At pulcrum est digito monstrari, et dicier, Hic est!'

4. Cinis: see 1. 1, 4, and 3. 95, 7 foll.: cp. Ov. Tr. 4. 10, 121 'Tu mihi, quod rarum vivo sublime dedisti Nomen, ab exequiis quod dare fama solet.'

6. Libertinas, i.e. such as had been heaped up by Narcissus, Pallas, Crispinus, and the like. There seems to be some antithesis designed between 'libertinas' and 'flagellat' here, as in the parallel passage between 'laxas' and the same verb.

Flagellat, 'presses down,' or 'keeps close locked up' (Forcell.): so 2. 30, 4 'Et cujus laxas arca flagellat opes:' compare a somewhat similar metaphor in Stat. Silv. 2. 2, 150 'Non tibi sepositas infelix strangulat arca Divitias.'

8. Parma, famous for the excellence of its wool. See 14. 155 'Velleribus primis Apulia, Parma secundis Nobilis:' cp. 2. 43, 4 'Vel quam seposito de grege Parma dedit.'

1. Martialis: see on 4. 64.

Et verae pariter vacare vitae,
Nec nos atria, nec domos potentum,
Nec lites tetricas forumque triste
Nossemus, nec imagines superbas:
Sed gestatio, fabulae, libelli,
Campus, porticus, umbra, Virgo, thermae;
Haec essent loca semper, hi labores.
Nunc vivit necuter sibi bonosque
Soles effugere atque abire sentit;
Qui nobis pereunt, et imputantur.
Quisquam vivere cum sciat, moratur?

C.

LIB. V. 42.

Amicis quod datur, non perit.

Callidus effracta nummos fur auferet arca:
Prosternet patrios impia flamma Lares.
Debitor usuram pariter sortemque negabit:
Non reddet sterilis semina jacta seges.
Dispensatorem fallax spoliabit amica:
Mercibus extructas obruet ùnda rates.

4. Pariter . . vitae, 'together with you, have time to attend to what deserves to be called life, viz. enjoyment.'

5. Atria . . domos, referring to the 'salutantes' of 4. 8, 1. Cp. Virg. Ae. 12. 519, where some read 'nec nota potentum Limina' (for 'Munera').

7. Imagines, the waxen images of illustrious ancestors, placed in the 'atria' of Roman houses, often referred to by Horace and other poets; cp. 2. 90, 6 'Atriaque immodicis artat imaginibus.'

9. Virgo, the 'Aqua Virgo' or aqueduct constructed by Agrippa for the supply of his 'Thermae' near the Pantheon, and used in part to this day; so 6. 42, 18 'Cruda Virgine Marciaque mergi.'

10. Labores, ironical, 'our greatest exertions.'

11. Necuter, Schneidewin's reading for the common 'Nunc vivit sibi neuter heu,' the MSS. shewing no trace of the interjection; here it is = 'ne alteruter quidem;' see Lachm. Lucr. 5. 839 for similar uses of the word.

Bonos, i. e. favourable for enjoyment.

13. Imputantur, 'charged to our account:' cp. 10. 44, 5 'Gaudia tu differs: at non et stamina differt Atropos atque omnis scribitur hora tibi.' No finer sentiment was ever expressed in such few words.

14. Sciat = 'possit,' as 'nescire' is often used for 'nequire,' or simply, 'understands what true life is.'

3. Sortem, in its well-known sense of 'the principal,' as distinguished from the interest ('usuram').

5. Dispensatorem, 'your steward' or 'manager' (Juv. 1. 91) will rob you to gratify his dishonest mistress.

Extra fortunam est, quidquid donatur amicis:
Quas dederis, solas semper habebis opes.

CI.

LIB. V. 43.

De Thaide et Lecania.

THAIS habet nigros, niveos Lecania, dentes:
Quae ratio est? emptos haec habet, illa suos.

CII.

LIB. VI. 82.

De Poeta male vestito.

(Metre Hendecasyllabic.)

QUIDAM me modo, Rufe, diligenter
Inspectum, velut emptor aut lanista,
Cum vultu digitoque subnotasset,
Tune es, tune, ait, ille Martialis,
Cujus nequitias jocosque novit,
Aurem qui modo non habet Batavam?
Subrisi modice, levique nutu
Me, quem dixerat esse, non negavi.
Cur ergo, inquit, habes malas lacernas?
Respondi: quia sum malus poeta.
Hoc ne saepius accidat poetae,
Mittas, Rufe, mihi bonas lacernas.

7. Extra fortunam, i.e. out of the reach of fortune to steal or to destroy. For the sentiment, compare Seneca, De Benef. 6. 3 'Egregie mihi videtur M. Antonius apud Rabirium poetam . . exclamare: "Hoc habeo quodcunque dedi."'

5. Nequitias, 'naughty epigrams:' as 5. 2, 3 'Tu quem nequitiae procaciores Delectant nimium.'

6. Aurem . . Batavam; used apparently like Βοιώτιος in Greek, for dullness and ignorance, Holland at this time producing better soldiers than scholars: their red, savage aspect is noticed by the poet again, 14. 176. A few MSS. have 'severam' and 'sŭevam.' 'Batavus' has the middle syllable common in the Latin poets.

11. Hoc, i.e. that I may never have to accuse myself again of being a bad poet.

CIII.

LIB. VII. 61.

Ad Caesarem.

ABSTULERAT totam temerarius institor Urbem,
  Inque suo nullum limine limen erat.
Jussisti tenues, Germanice, crescere vicos;
  Et, modo quae fuerat semita, facta via est.
Nulla catenatis pila est praecincta lagonis,
  Nec praetor medio cogitur ire luto.
Stringitur in densa nec caeca novacula turba,
  Occupat aut totas nigra popina vias.
Tonsor, caupo, coquus, lanius sua limina servant:
  Nunc Roma est, nuper magna taberna fuit.

1. Temerarius, 'the impudent tradesman;' some editions have 'cetarius' = 'fishmonger,' and 'cerarius' = 'wax-chandler.'

2. Inque suo .. erat, 'no shop kept within its own door,' but all encroached on the street, as opp. to v. 9.

3. Germanice, as 5. 2, 7, Domitian; he assumed this title after his victory over the Chatti A.D. 84. Cp. 9. 2, where we learn that he imposed this name also on the month of September.

4. Semita .. via; for the distinction between these see note on Phaedr. Prologue B. 3, v. 38 'Ego illius porro semita feci viam.'

5. Pila .. lagonis, i.e. the 'caupones' were not allowed any longer to hang their earthen flasks from chains, or strung together in front of the pillars as a tavern-sign. The pillars of public buildings were favourite places for other traders, e.g. booksellers, as Hor. S. 1. 4, 71.

Est, not with 'praecincta,' = you see the pillars no longer begirt in front with flasks.

Lagonis; so Schneidewin reads as found in the best MSS.: the word is also written 'lagaenae' and 'lagenae.'

6. Medio .. luto, the drains in Rome, as in many continental towns now, being in the middle of the streets.

7. Stringitur, i.e. from its 'theca' or 'case:' see 11. 58, 9.

Caeca, 'unperceived,' and so dangerous; 'hidden in its case' is tame; it might mean rashly, carelessly handled.

Novacula: contrary to the general drift of the epigram this has been taken in the sense of a 'knife' or 'dagger,' referring to the insecurity of life in the crowded streets; but from v. 9 it would seem rather to allude to the intrusion of the barber's seats on the crowded thoroughfares.

9. Coquus, lanius: these would belong to the 'nigra popina' of v. 8, as 'tonsor' to the 'novacula' of v. 7. On Domitian's architectural improvements, see Suet. Dom. c. 5: cp. Martial de Spectaculis 2, and Epigr. 9. 4, 7–12.

CIV.

LIB. VII. 63.

Ad Silium.

PERPETUI nunquam moritura volumina Sili
Qui legis et Latia carmina digna toga;
Pierios tantum vati placuisse recessus
Credis et Aoniae Bacchica serta comae?
Sacra cothurnati non attigit ante Maronis,
Implevit magni quam Ciceronis opus.
Hunc miratur adhuc centum gravis hasta virorum;
Hunc loquitur grato plurimus ore cliens.
Postquam bis senis ingentem fascibus annum
Rexerat, asserto qui sacer orbe fuit:
Emeritos Musis et Phoebo tradidit annos,
Proque suo celebrat nunc Helicona foro.

1. Perpetui, 'immortal:' so 6. 64, 10 'Quas et perpetui dignantur scrinia Sili.'

2. Latia .. toga, 'worthy of a Roman poet;' Silius is thought to have been a Pelignian by birth. Cp. Stat. Silv. 2. 7, 53 (34) 'carmen togatum' (of Lucan's Epic).

3. Pierios, emphatic; not only poetry but prose was his study.

4. Bacchica serta, i.e. of ivy, sacred to Bacchus, the patron god of Lyric and Elegiac poetry: cp. Prop. 5 (4). 1, 62 'Mi folia ex hedera porrige, Bacche, tua.'

5. Sacra: see note on Prop. 4 (3). 1, 1.

Cothurnati, 'sublime:' so 5. 5, 8 'Grande cothurnati pone Maronis opus.' 'Coronati' is another reading, as 'coronato .. Menandro' 5. 10, 9.

6. Implevit .. opus, 'fully discharged the task of Cicero,' i. e. practised as a pleader. He bought Cicero's estate. See the pretty epigram 11. 48.

7. Hasta, the tribunal of the centumviri, cp. 6. 38, 5: at their place of meeting was set up a spear called 'hasta centumviralis.' Silius appears to have been one of these 'judicial umpires,' of which Cicero speaks at length, De Orat. 1. 38. Pliny speaks of himself as pleading before them, Ep. 4. 16.

9, 10. Bis senis, i.e. the twelve lictors that preceded the Consul. Silius held this office in the 'great year' that freed the world by the death of Nero, A.D. 68. Cp. 8. 66, 3, and Pliny Ep. 3. 7.

10. Asserto: so Stat. Theb. 5. 431 'asserto nuper Marathone superbum Thesea.'

11. Emeritos, sc. 'foro et fascibus.'

12. Suo is in all the MSS.: 'he is as much at home on Helicon as in the forum which he had made his own.'

CV.

LIB. VII. 84.

Ad librum suum.

DUM mea Caecilio formatur imago Secundo,
Spirat et arguta picta tabella manu:
I, liber, ad Geticam Peucen Histrumque jacentem:
Haec loca perdomitis gentibus ille tenet.
Parva dabis caro, sed dulcia dona sodali:
Certior in nostro carmine vultus erit.
Casibus hic nullis, nullis delebilis annis
Vivet, Apelleum cum morietur opus.

CVI.

LIB. VIII. 12.

Ad Priscum de uxore.

UXOREM quare locupletem ducere nolim,
Quaeritis? uxori nubere nolo meae.

1. Caecilio, dative from 'Caecilius,' probably Pliny the younger, propraetor of Pontica.

2. Manu, 'under the skilful hand;' some MSS. give 'manum,' which would mean, 'express the hand,' a sense not suitable here. The distinction is well pointed out by Weber: 'spiro id quod sum, quo impletus, cui similis sum; spiro ea re, qua, vel per quam, sum.'

3. Peucen, an island called from its pine-trees, formed at the lower mouths of the Danube: see 7, 1 'rudis Peuce.'

Jacentem, 'flat shores of the Ister,' the true reading, not (as Weber and others) 'tacentem,' = 'sluggish' or 'frozen.' Cp. Virg. Ae. 3. 689 'Thapsumque jacentem.' Paley takes it as = 'conquered;' but this is expressed in the next line.

6. Certior, i.e. 'a truer likeness' than in any picture or sculpture of me.

7. Hic, best taken as the adverb, = 'in these my poems will my features survive.'

Delebilis, an adjective not found elsewhere in classical authors, but preferable to any other reading which can be extracted from the confused MSS.

2. Nubere, i.e. 'to marry a wife who will be my master,' the verb strictly being used, like γαμεῖσθαι, only of the wife: cp. 1. 25, 4. Anacreon in a well-known passage (Od. 84) uses the Greek verb in a similar way of a hen-pecked husband: κεῖνος οὐκ ἔγημεν, ἀλλ' ἐγήματο. Nonius quotes a like usage from Pomponius (a poet of the seventh century): 'Meus frater nupsit posterius dotatae vetulae.' Compare the play on the corresponding phrase 'uxorem ducere' in 10. 69 'Custodes das, Polla, viro: non accipis ipsa; Hoc est uxorem ducere, Polla, virum.'

Inferior matrona suo sit, Prisce, marito:
Non aliter fiunt femina virque pares.

CVII.

LIB. VIII. 18.

Ad Cirinium.

Si tua, Cirini, promas epigrammata vulgo,
Vel mecum possis, vel prior ipse legi:
Sed tibi tantus inest veteris respectus amici,
Carior ut mea sit, quam tua fama tibi.
Sic Maro nec Calabri tentavit carmina Flacci,
Pindaricos nosset cum superare modos;
Et Vario cessit Romani laude cothurni,
Cum posset tragico fortius ore loqui.
Aurum et opes et rura frequens donabit amicus:
Qui velit ingenio cedere, rarus erit.

CVIII.

LIB. VIII. 56.

De temporibus Caesaris.

Temporibus nostris aetas cum cedat avorum,

4. Non aliter .. pares, 'the only way for man and wife to be equal is for the wife to be inferior,' the joke lying in the paradox (Paley).

5. Sic, i.e. influenced by the same modesty.

Calabri: Venusia, the birthplace of Horace, was on the borders of Apulia: but 'Calabria' was sometimes used to include all the south of Italy.

Carmina, i.e. the lyric poetry, as the next line shows. This estimate by a Roman poet of Virgil's lyrical and dramatic capacities is remarkable.

7. Vario, L. Varius Rufus, who gained his fame as a tragedian from the 'Thyestes,' praised by Quintil. Inst. Or. 19. 1 'Jam Varii "Thyestes" cuilibet Graecorum comparari potest.' Horace places him high as an epic poet, S. 1. 10, 44 'forte epos acer Ut nemo Varius ducit:' cp. Od. 1. 6.

Laude, the glory of tragedy he left to Varius.

10. Ingenio cedere, not 'yield the first place to another's wit,' but ('ingenio' ablative) 'give up their genius to you,' as in the phrase 'cedere possessionibus alicui;' so 'cessit laude' v. 7.

Creverit et major cum duce Roma suo:
Ingenium sacri miraris deesse Maronis,
Nec quenquam tanta bella sonare tuba.
Sint Maecenates, non deerunt, Flacce, Marones,
Virgiliumque tibi vel tua rura dabunt.
Jugera perdiderat miserae vicina Cremonae,
Flebat et abductas Tityrus aeger oves:
Risit Tuscus eques, paupertatemque malignam
Repulit et celeri jussit abire fuga.
Accipe divitias et vatum maximus esto:
Tu licet et nostrum, dixit, Alexin ames.
Adstabat domini mensis pulcherrimus ille,
Marmorea fundens nigra Falerna manu;
Et libata dabat roseis carchesia labris,
Quae poterant ipsum sollicitare Jovem.
Excidit attonito pinguis Galatea poetae,
Thestylis et rubras messibus usta genas:
Protinus Italiam concepit et arma virumque,
Qui modo vix Culicem fleverat ore rudi.
Quid Varios Marsosque loquar, ditataque vatum

2. Cum duce: cp. 5. 19, 5 'Pulchrior et major quo sub duce Martia Roma?'

4. Bella sonare: so Ov. Tr. 2. 529 'Bella sonant alii,' and Stat. Silv. 4. 2, 66 'modo Daca sonantem Proelia.' Heinsius would read 'tonare,' as in this Book, 3, 14 'Aspera vel paribus bella tonare modis;' but 'tuba' clearly suits better with 'sonare.'

5. Sint (not 'sunt' as in many editions) is required here; 'let there only be the Maecenases, there will be no lack of the Virgils:' cp. Juv. 7. 69 foll.

6. Tua rura, 'aye, you yourself can create a Virgil by giving him one of your estates;' this seems better than to take it 'you have only to look to your estate to find a Virgil among those employed upon it,' Tityrus having been a slave.

8. Tityrus, as in the Eclogues, here stands for Virgil himself.

12. Nostrum .. Alexin, referring to the story that Maecenas (or Pollio) gave Virgil a youth called Alexander, for whom the poet had conceived a fondness: cp. 73, 10. The second Eclogue is supposed to have been written in gratitude for the gift. See Prof. Conington, Introduction to E. 2.

14. Marmorea, 'marble-white,' as Virg. G. 4. 523 'marmorea cervice revulsum.'

Nigra, as marking the contrast of colour.

17, 18. Attonito, i. e. 'the inspired bard left his coarse Galateas and sunburnt Thestylises,' and took to higher themes. Cp. Hor. Od. 3. 19, 14 'attonitus vates.' Galatea: Virg. E. 3. 64.

Thestylis: cp. Virg. E. 2. 10; and Milton L'Allegro 88.

19. Concepit, 'grasped the thought of Italy and the Aeneid:' cp. Persius 1. 96 'Arma virum, nonne hoc spumosum et cortice pingui?'

20. Culicem: cp. Stat. Silv. 2. 7, 74 (56) 'Ante annos Culicis Maroniani;' this was Virgil's first poem, but is lost, the piece bearing that name being probably from a later hand.

21. Varios: see on 8. 18, 7; L. Varius, as we know from Horace, was patronised by Maecenas, since it was through his introduction that Horace became known to the minister. Some MSS. have 'Varos,' 'Varros:' but the Quintilius Varus, the friend of Virgil and Horace, was a critic rather than an author, and moreover would

Nomina, magnus erit quos numerare labor?
Ergo ego Virgilius, si munera Maecenatis
Des mihi? Virgilius non ero, Marsus ero.

CIX.

LIB. VIII. 69.

Ad Vacerram.

Miraris veteres, Vacerra, solos,
Nec laudas nisi mortuos poetas.
Ignoscas petimus, Vacerra: tanti
Non est, ut placeam tibi, perire.

CX.

LIB. VIII. 73.

Ad Instantium.

Instanti, quo nec sincerior alter habetur
Pectore, nec nivea simplicitate prior:
Si dare vis nostrae vires animosque Thaliae,

not probably have stood in need of a wealthy patron.

Marsos, the well-known Domitius Marsus, adopted and cherished by the patrician family of the Domitii. His 'Epigrams' were his most famous compositions, and are often praised by Martial, e. g. 2. 77; 5. 5, 6; 7. 99, 7.

21, 22. Ditata . . nomina, = 'ditatorum vatum:' some MSS. have 'dictataque.'

24. Marsus, i. e. I should only be an epigrammatist like Domitius Marsus, not a great epic poet like Virgil.

1. Miraris veteres. The same prejudice against living authors, which Horace condemns in his contemporaries (see Ep. 2. 1), seems to have prevailed equally in the time of Martial. Compare a remarkable Epigram (5. 10) beginning, 'Esse quid hoc dicam, vivis quod fama negatur?' see also 11. 90, 7, and Persius 1. 76 foll.

3. Vacerra: cp. 11. 66 and 77; and 12. 32.

3, 4. Tanti . . perire, 'in order to please you, it is not worth while dying.'

1. Instanti, the friend of Martial, to whom 12. 96 and other epigrams are addressed: cp. 7. 68, 1 'Commendare meas, Instanti Rufe, Camenas Parce, precor, socero:' see also 8. 51, where he presents the poet with a bowl. The name is rare: hence probably the confusion of the MSS. here.

Et victura petis carmina, da, quod amem.
Cynthia te vatem fecit, lascive Properti:
Ingenium Galli pulchra Lycoris erat.
Fama est arguti Nemesis formosa Tibulli:
Lesbia dictavit, docte Catulle, tibi.
Non me Peligni, nec spernet Mantua vatem,
Si qua Corinna mihi, si quis Alexis erit.

CXI.

LIB. IX. 4.

Ad Caesarem.

QUANTUM jam superis, Caesar, coeloque dedisti,
Si repetas et si creditor esse velis;
Grandis in aetherio licet auctio fiat Olympo,
Coganturque dei vendere quidquid habent:
Conturbabit Atlas, et non erit uncia tota,
Decidat tecum qua pater ipse deum.
Pro Capitolinis quid enim tibi solvere templis,
Quid pro Tarpeiae frondis honore potest?
Quid pro culminibus geminis matrona Tonantis?

6. Ingenium, as we say, 'the soul of Gallus' = the source of his inspiration.

Lycoris, the celebrated mistress of the elegiac poet, C. Cornelius Gallus: see Virg. E. 10; cp. Ov. Ars Am. 3. 536 foll. 'Nomen habet Nemesis, Cynthia nomen habet; Vesper et Eoae novere Lycorida terrae: Et multi, quae sit nostra Corinna, rogant.'

9. Peligni (Schneidewin, not 'Peligous') the countrymen of Ovid.

10. Alexis: see on 8. 56, 12. The meaning of these lines is, that however disposed to favour their own poets, both Mantuans and Pelignians would come to admire Martial, if he could only acquire the inspiration derivable from love.

1. Coelo, referring to the numerous temples below-mentioned as erected by Domitian. See Suet. Dom. c. 4, and Merivale, Hist. Rom. c. 62.

2. Creditor esse, 'act the creditor and demand payment.'

5. Conturbabit, 'will become bankrupt:' so Juv. 7. 129 'Sic Pedo conturbat:' 'conturbare rationes' is the full phrase.

Atlas, the supporter of heaven: and so as he breaks, the whole concern of Olympus must come to ruin.

6. Decidat is also a term of business, joined with 'rem' or 'negotium,' 'to settle a transaction,' 'come to terms with any one:' 'there will not be a full uncia out of every as (a 'penny in the shilling') on the strength of which Jove might compound with you.'

7. Capitolinis: Domitian had rebuilt the Capitol: see Suet. Dom. c. 5; Merivale l. c.

8. Tarpeiae frondis: see 4. 54, 1, and on Stat. Silv. 3. 5, 31.

9. Culminibus, two temples, otherwise, it seems, unknown.

Pallada praetereo: res agit illa tuas.
Quid loquar Alciden, Phoebumque piosque Laconas?
Addita quid Latio Flavia templa polo?
Expectes et sustineas, Auguste, necesse est:
Nam tibi quod solvat, non habet arca Jovis.

CXII.

LIB. IX. 12.

De puero 'Earinon' vocato.

(Metre Hendecasyllabic.)

Nomen cum violis rosisque natum,
Quo pars optima nominatur anni;
Hyblam quod sapit Atticosque flores,
Quod nidos olet alitis superbae:
Nomen nectare dulcius beato,
Quo mallet Cybeles puer vocari,
Et qui pocula temperat Tonanti:
Quod si Parrhasia sones in aula,

10. Pallada: Domitian conceived himself the special favourite of Minerva, whose effigy he caused to be stamped on his medals. In her honour the contests at his Alban villa were instituted.

Res agit, 'she directs your interests,' is your factotum. Cp. 5. 61, 14 'Res non uxoris, res agit iste tuas.'

11. Piosque: on the margin of one old edition is written 'duosque.' The 'Dioscuri' are of course meant, called 'pii' from their mutual affection.

12. Flavia templa: see 2, 8 'Manebit altum Flaviae gentis decus:' cp. Suet. l. c. 'Item Flaviae templum gentis (excitavit).'

Polo: one old edition has 'foro:' 'Latius polus' would seem to mean that part of the sky, which belongs to deified Romans, and to which the gods of Flavian blood had been added. Cp. 35, 2 'Dum videt Augusti Flavia templa poli' (Al. 'tholi').

1. Nomen, accusative after 'dicere' v. 11.

2. Nominatur, as in the best MSS.: 'nuncupatur' may have arisen from 14, 1 'Nomen habes teneri quod tempora nuncupat anni.'

4. Alitis superbae: cp. 6. 55, 2 'Et nido niger alitis superbae:' the Phoenix is meant, which was said to make its nests of all kinds of Arabian spice. See Ov. M. 15. 392 foll.; Stat. Silv. 2. 4, 37: cp. Claudian Laud. Stil. 2. 429 'procul ignea lucet Ales, odorati redolent cui cinnama busti.'

5. Beato, 'drink of the immortals,' the *Μάκαρες*.

6. Cybeles puer, the beautiful shepherd of Celaenae in Phrygia, with whom Cybele fell in love: Ov. Fast. 4. 223 'Phryx puer in silvis facie spectabilis Attis Turrigeram casto vinxit amore deam:' cp. Stat. Silv. 3. 4, 41 'Sangariusque puer.'

8. Parrhasia, 'if his name be spoken in the (imperial) court on the Palatine,' this being the hill on which the Arcadian Evander built his palace: so 7. 99, 3 'Carmina Parrhasia si nostra legentur in aula:' cp. 8. 36, 3.

Respondent Veneres Cupidinesque:
Nomen nobile, molle, delicatum
Versu dicere non rudi volebam:
Sed tu syllaba contumax repugnas.
Dicunt Earinon tamen poetae,
Sed Graeci, quibus est nihil negatum,
Et quos Ἄρες Ἄρες decet sonare:
Nobis non licet esse tam disertis,
Qui Musas colimus severiores.

CXIII.

LIB. IX. 31.

De Antistii Rustici morte.

CAPPADOCUM saevis Antistius occidit oris
Rusticus: o tristi crimine terra nocens!
Retulit ossa sinu cari Nigrina mariti,
Et questa est longas non satis esse vias:
Cumque daret sanctam tumulis, quibus invidet, urnam,
Visa sibi est rapto bis viduata viro.

12. Syllaba, i. e. the first syllable in 'Earinon,' which would naturally be short, and hence inadmissible into most lines, except Iambics. Compare Horace's difficulty with 'Equotuticum,' S. 1. 5, 87.

15. Ἄρες, alluding to the ease with which the Greek poets adapted the quantities of syllables to the exigencies of their metre, as Hom. Il. 5. 31 Ἄρες Ἄρες βροτολοιγὲ, μιαιφόνε, τειχεσιπλῆτα. A line is quoted from Lucilius 'APEC APEC Graeci ut faciunt.'

16. Disertis, i. e. we Latin poets cannot be so clever, or such masters of language. With the subject of this piece compare the two following epigrams of this book. Earinos was a favourite eunuch at the court of Domitian. 'Quod decet in sola Caesaris esse domo' 13, 8. See the 'Capilli Flavii Eiarini' of Statius, Silv. 3. 4. Seneca mentions an 'Earinus, puer amabilis' Ep. 12. 1.

2. Rusticus, supposed to have been the father of the 'Rusticus' to whom Pliny addresses a letter, 9. 29. The form 'Rustica' appears as a woman's name in inscriptions.

3. Sinu: cp. Tibull. 1. 3, 6 'Quae legat in maestos ossa perusta sinus.'

4. Longas, i. e. afforded her too short a time to cherish her husband's remains; when the journey was over, she would have to part from them.

6. Bis, once when he died, and again when his bones were consigned to the tomb.

CXIV.

LIB. X. 24.

Ad Kalendas Martias de natali suo.

(Metre Hendecasyllabic.)

NATALES mihi Martiae Kalendae
(Lux formosior omnibus Kalendis,
Qua mittunt mihi munus et puellae),
Quinquagesima liba septimamque
Vestris addimus hanc focis acerram;
His vos (si tamen expedit roganti)
Annos addite bis precor novenos,
Ut nondum nimia piger senecta,
Sed vitae tribus areis peractis
Lucos Elysiae petam puellae.
Post hunc Nestora, nec diem rogabo.

3. Et puellae. On the kalends of March was the Festival of the Matronalia in honour of Juno Lucina: cp. 9. 91, 15 and Hor. Od. 3. 8, 1; for the presents given on that day, see on Tibull. 4. 2, 1: cp. id. 3. 1, 3 'Et vaga nunc certa discurrunt undique pompa Perque vias urbis munera perque domos.' Martial (5. 84, 11) calls the kalends of March, the 'Saturnalia' of women. 'Et'=Even the ladies who are expected to receive, not give, presents on that day, send them to me, because it is my birthday.

4. Liba, the birthday cakes offered to the Genius: cp. Tibull. 2. 2, 8 'Atque satur libo sit madeatque mero.'

5. Acerram, 'thurible:' so Hor. Od. 3. 8, 2 'Quid velint flores et acerra turis Plena?'

6. Si tamen, 'if at least,'='rogo tamen modo si expediat roganti:' see on Phaedr. 2. 5, 5 'si tamen possum.'

Roganti may be joined either with 'expedit' or 'addite:' Schneidewin punctuates as with the latter.

9. Areis, the three courses or 'stages' of life, viz. youth, prime, and old age, twenty-five years being allowed for each, just as in the circus, twenty-five was the number of the races ('missus') run each day. All the older editions had 'aureis,' an 'aureus' consisting of twenty-five denarii; hence the seventy-five years were viewed as making up three gold pieces.

10. Elysiae .. puellae, Proserpine.

11. Post hunc Nestora, 'after a Nestor's life like this (living through three generations) I will pray no, not for a day beyond.' There is much confusion in the MSS. here, which give 'nechora,' 'nec moram' etc. The expression in the text, an emendation of Gruter's, is supported by Juv. 12. 128 'Vivat Pacuvius, quaeso, vel Nestora totum.'

CXV.

LIB. X. 47.

Ad Martialem de vita beatiore.

(Metre Hendecasyllabic.)

VITAM quae faciant beatiorem,
Jucundissime Martialis, haec sunt:
Res non parta labore, sed relicta;
Non ingratus ager, focus perennis,
Lis nunquam, toga rara, mens quieta,
Vires ingenuae, salubre corpus,
Prudens simplicitas, pares amici,
Convictus facilis, sine arte mensa,
Nox non ebria, sed soluta curis;
Non tristis torus, et tamen pudicus;
Somnus, qui faciat breves tenebras:
Quod sis, esse velis nihilque malis;
Summum nec metuas diem, nec optes.

1. Faciant, as in Schneidewin, seems the best reading, though the 'faciunt' of many texts is perfectly admissible in the sense of, 'these are the things that *do* make,' while 'faciant' = 'are calculated to make, are of a sort to make.'

4. Ingratus ager, a farm that does not repay the toil spent on it: see on Ov. Amor. 1. 15, 6.

Focus, 'kitchen-fire,' is used here perhaps as = 'victus:' cp. 12. 18, 21 'focus, Multa villica quem coronat olla.'

5. Toga rara, 'infrequent use of the business-gown;' the Romans wore the 'toga' habitually only when in the city; in the country they were content with the 'tunica;' hence the 'tunicata quies' of 51, 6: cp. Juv. 3. 171 foll. The poet on returning to Spain says 'Ignota est toga' 12. 18, 17.

6. Vires ingenuae, 'genteel, delicate strength,' as distinguished from the animal robustness of a slave: cp. 3. 46, 6 (where the poet says of himself) 'Invalidum est nobis ingenuumque latus.' Ovid uses the same expression, Tr. 1. 5, 72 'Invalidae vires ingenuaeque mihi,' where see Burmann's note. Some would take it in the sense of 'native strength,' others as 'sound,' 'complete' (='integrae'): but the passages given above seem almost conclusive in favour of the first interpretation.

7. Prudens simplicitas, 'discreet simplicity,' the 'vera simplicitas' of 1. 39, 4.

Pares, friends of your own standing and rank, as contrasted with 'magni amici.'

8. Convictus facilis, 'plain entertainment,' the 'mundae Coenae sine aulaeis et ostro' of Hor. Od. 3. 29, 15.

12. Velis (according to Weber) requires 'ut' to be supplied before it, as = τὸ θέλειν: another element of happiness is the wishing to be what you are and nothing better; it is simpler to take it, like metuas and optes, as a concessive subjunctive = 'be content, neither wish nor fear death;' and then life will be happier.

13. Cp. Seneca, Ep. 98. 16 'Hic tam turpe putat mortem fugere quam ad mortem confugere.'

CXVI.

LIB. X. 104.

Ad Libellum suum.

(Metre Hendecasyllabic.)

I NOSTRO comes, i libelle, Flavo
Longum per mare, sed faventis undae,
Et cursu facili tuisque ventis
Hispanae pete Tarraconis arces.
Illinc te rota tollet, et citatus
Altam Bilbilin et tuum Salonem
Quinto forsitan essedo videbis.
Quid mandem tibi, quaeris? ut sodales
Paucos et veteres et ante brumas
Triginta mihi quatuorque visos
Ipsa protinus a via salutes,
Et nostrum admoneas subinde Flavum,
Jucundos mihi nec laboriosos
Secessus pretio paret salubri,
Qui pigrum faciant tuum parentem.
Haec sunt: jam tumidus vocat magister,

6. Tuum Salonem: the Salo (Xalon) was a tributary of the Ebro, and flowed by Bilbilis: see 103, 2 'rapidis quem Salo cingit aquis.' 'Tuum,' as being the birthplace of its author.

7. Quinto, i.e. about the fifth stage westwards from Tarragona.

9. Ante brumas: see the preceding epigram to this (103). Martial had resided thirty-four years in Rome, and was now preparing to return to his native country. One of these friends, called Manius, he mentions in Epigr. 20 of this book.

11. Ipsa .. via, 'directly you are off your journey,' as soon as you have arrived. For a similar use of 'a' see Livy 30. 36 'confestim a praelio expugnatis hostium castris.' Paley takes it 'while still on your way.'

14. Pretio .. salubri, 'a sound, advantageous price:' cp. Pliny Ep. 1. 24 'si praediolum .. tam salubriter emerit.' The change of 'pretio' (MSS.) into 'spatio,' as in old editions, arose probably from ignorance of this use of 'salubris.'

15. Pigrum .. parentem, i.e. where your author may indulge his ease, the 'pigritia ingenua' of 12. 4, 6: see also ib. 18, 10.

16. Haec sunt, the answer to 'quid mandem' etc. of v. 8.

Tumidus .. magister, 'the shipmaster fuming and fretting.' Compare the end of Juvenal's third Satire, v. 315 foll.

Castigatque moras, et aura portum
Laxavit melior; vale, libelle:
Navem, scis puto, non moratur unus.

CXVII.

LIB. XI. 91.

Epitaphium Canaces.

AEOLIDOS Canace jacet hoc tumulata sepulcro,
Ultima cui parvae septima venit hiems.
Ah scelus, ah facinus! properas quid flere, viator?
Non licet hic vitae de brevitate queri.
Tristius est leto leti genus: horrida vultus
Abstulit et tenero sedit in ore lues:
Ipsaque crudeles ederunt oscula morbi,
Nec data sunt nigris tota labella rogis.
Si tam praecipiti fuerant ventura volatu,
Debuerant alia fata venire via.
Sed mors vocis iter properavit claudere blandae,
Ne posset duras flectere lingua deas.

17, 18. Portum laxavit, 'the favouring breeze enables you to clear the harbour.'

19. Unus, 'a single passenger cannot detain a vessel,' i.e. he will not be waited for; a proverb, like our 'Time and tide wait for no man.'

1. Aeolidos is read by Schneidewin, 'daughter of Aeolis' (the wife of Aeolus), the genitive as in 'Hectoris Andromache.' One old MS. has 'Aeolis heu.' We may suppose that the patronymic was given to the child from the legend of Canace, daughter of Aeolus, celebrated by Ovid, Her. 11; Tr. 2. 384.

3. Scelus: so 93, 3 'O scelus, o magnum facinus crimenque deorum:' see on Stat. Silv. 2. 1, 20.

7. Ipsa .. oscula, even her little mouth and lips.

8. Tota, emphatic, 'not entire,' but eaten away by the 'lues,' = cancer or whatever disease it was.

12. Ne posset, i.e. which she would have done with her 'winning voice' could she have spoken to entreat them.

CXVIII.

LIB. XII. 18.

Ad Juvenalem.

(Metre Hendecasyllabic.)

Dum tu forsitan inquietus erras
Clamosa, Juvenalis, in Suburra,
Aut collem dominae teris Dianae:
Dum per limina te potentiorum
Sudatrix toga ventilat vagumque
Major Coelius et minor fatigant:
Me multos repetita post Decembres
Accepit mea rusticumque fecit
Auro Bilbilis et superba ferro.
Hic pigri colimus labore dulci
Boterdum Plateamque: Celtiberis
Haec sunt nomina crassiora terris.
Ingenti fruor improboque somno,
Quem nec tertia saepe rumpit hora,
Et totum mihi nunc repono, quidquid
Ter denos vigilaveram per annos.

2. Juvenalis is most probably the great satirist, to whom other epigrams, e.g. 7. 24 and 91, are inscribed.

3. Collem .. Dianae, the Aventine, from her famous temple on that mountain. Cp. 7. 73, 1 'Esquiliis domus est, domus est tibi colle Dianae:' see also 6. 64, 13.

5. Sudatrix probably occurs nowhere else in a classical author.

Toga ventilat, 'you fan yourself with the folds of your gown, as you tread sweating the thresholds of the great.'

6. Major Coelius et minor, the two parts of the Coelian Hill, where stood at this time the residences of the rich. The greater part of the hill was formerly called 'Querquetulanus:' the lesser eminence 'Coeliolus,' or 'Coelicolus.'

9. Ferro. The Salo, on which Bilbilis stood, was famous for tempering steel: hence the city became famous for the manufacture of arms: see 4. 55, 10 foll.

11. Boterdum, spelt in some MSS. 'Botrodum:' the same discrepancy is found in 1. 49, 7 'et delicati dulce Botrodi nemus:' this, like Platea, is a small town on the Salo: cp. 4. 55, 13 'Et ferro Plateam suo sonantem.'

12. Crassiora, 'somewhat, rather coarse.'

15. Repono, i.e. I am making up in full for the sleep which I lost during my sojourn in Rome of thirty (or rather thirty-four) years.

Ignota est toga: sed datur petenti
Rupta proxima vestis a cathedra.
Surgentem focus excipit superba
Vicini strue cultus iliceti,
Multa villica quem coronat olla.
Dispensat pueris rogatque longos
Levis ponere villicus capillos.
Sic me vivere, sic juvat perire.

CXIX.

LIB. XII. 31.

Ad Marcellam.

Hoc nemus, hi fontes, haec textilis umbra supini
Palmitis, hoc riguae ductile flumen aquae;
Prataque, nec bifero cessura rosaria Paesto,
Quodque viret Jani mense, nec alget olus;
Quaeque natat clausis anguilla domestica lymphis,
Quaeque gerit similes candida turris aves:

17, 18. Sed datur, 'when I call, there is handed me the nearest (i. e. 'most convenient,' a rare sense of 'proximus,') garment from a broken old arm-chair.' Martial is shewing how all ceremony and finery are thrown away amid the simple fashions of his native country; when he goes to sleep, he throws his clothes on a chair instead of folding them up. There is no particular force in 'rupta,' while there is some plausibility in the 'rapta' of a few texts, the last syllable being lengthened before 'proxima.' For the disuse of the 'toga' see on 10. 47, 5.

19. Focus: so 1. 49 (50), 27 'Vicina in ipsum silva descendet focum.'

22, 23. Dispensat pueris, 'my bailiff serves their rations to the slaves, and smooth himself is always bidding them to lay aside their long hair.' Slaves were expected to have their hair cut close, except when quite young. Perhaps the bailiff is anxious to get the lads ranked as men, that they might perform the work of adults. Paley, comparing Juv. 3. 186, thinks that the bailiff asks Martial to let his slaves have their hair cut, that day being kept as a holiday. The 'villicus,' who was always a slave, is called 'levis' here. The construction of 'rogo' with an infinitive is unusual.

1. Supini, either, 'bending,' not trained upwards, but bent so as to creep over trellis-work, or, 'turned and trained so as to be exposed to the sun,' (Paley.)

2. Ductile, brought into the gardens from some spring to water them ('riguae').

4. Nec alget, i. e. never killed by frost.

6. Similes, i. e. 'candidas,' 'doves' or 'pigeons;' there is a MS. reading 'Veneris.'

Turris, the 'columbarium:' cp. Ov. Tr. 1. 9, 7 'Adspicis ut veniant ad candida tecta columbae, Accipiat nullas sordida turris aves.'

Munera sunt dominae post septima lustra reverso;
Has Marcella dapes parvaque regna dedit.
Si mihi Nausicae patrios concederet hortos,
Alcinoo possem dicere, malo meos.

CXX.

LIB. XII. 56.

Ad Polycharmum.

Aegrotas uno decies aut saepius anno;
Nec tibi, sed nobis hoc, Polycharme, nocet.
Nam quoties surgis, soteria poscis amicos:
Sit pudor: aegrota jam, Polycharme, semel.

8. Marcella, the poet's wife, was a native of Spain, a 'municeps Salonis' as he calls her in 21, 1.

Dapes, so Schneidewin: Weber and most texts have 'domos:' Heinsius conjectures 'lares.'

Regna: as in Virg. E. 1. 70 'mea regna videns mirabor aristas.'

3. Soteria, *σωτήρια*, presents made to a friend on his recovery from illness. Statius entitles one of his poems 'Soteria Rutilii Gallici' Silv. 1. 4. See a similar epigram on Clytus, who by a like pretext got several birthday presents in the year, 8. 64.

4. Aegrota .. semel, i.e. may you never recover. 'Semel' = 'once for all,' as in 5. 39, 5 'semel fac illud, Mentitur tua quod subinde tussis.'

T.(?) CALPURNIUS.

NOTICE OF CALPURNIUS.

MUCH uncertainty rests upon the name, date, and writings of this poet. Whether his '*praenomen*' was Titus or Caius, his *cognomen* Serranus or Siculus, and if the latter, whether it denotes the country of his birth or the Theocritean style of his poetry—whether he lived in the reigns of Nero, Domitian, Gordian, or Carus, to each of which periods able critics have assigned him—above all, whether he is the author of the eleven Pastorals ascribed to him in most MSS. and in the earliest editions, or only of the first seven, the last four being the work of Nemesianus, on all these points a variety of opinion has been entertained. See Haupt's 'De Carminibus Bucolicis Calpurnii et Nemesiani Liber,' or the epitome of it in Prof. Conington's essay On the Later Bucolic Poets of Rome, Virgil, vol. I. That Calpurnius wrote only the first seven of the Eclogues assigned to him, seems established by the differences, in versification and style, which Haupt has detected between these and the remaining four; but not feeling equally convinced by the arguments of the same critic placing Calpurnius in the age of Nero, and assuming the inscription of the Eclogues to Nemesianus, the Carthaginian poet (as given in a very old MS.), to be genuine, and not, as Haupt supposes, a copyist's blunder, I follow Wernsdorf, Bernhardy, Gibbon, and Ramsay in assigning the author of these Pastorals to the latter half of the third century A.D.

Calpurnius is chiefly noteworthy as the first and perhaps the last imitator of Virgil's Eclogues who deserves any mention at all. By nature he would seem to have possessed as few qualifications for Bucolic poetry as Virgil himself; possibly, if he were a Sicilian, he might have been led to compose in this style by admiration for his countryman Theocritus. Unfortunately however Calpurnius had neither the simplicity of his Syracusan, nor the genius and taste of his Italian model. His language on the whole is pure and classical,

though here and there betraying marks of declining Latinity in the coinage of inelegant terms, and in the use of artificial phrases and constructions, unless we suppose that some of these are designedly put into the mouth of rustic speakers for consistency of effect. Still it must be said that whatever inelegance may be found in him cannot be ascribed to ignorance of the best models, of which his frequent imitations of such authors as Horace, Tibullus, Propertius, Ovid, Juvenal, and Persius entirely acquit him. Even in his versification, which generally speaking is particularly easy and correct, the strangest anomalies, such e. g. as the scansion of 'jugale' as a quadrisyllable (6. 50) and 'saginata' as a trisyllable (4. 125), are (if at least the text be correct) permitted to appear. Idyllic poetry was, in short, alien to the urban and practical spirit of Rome, and the failure in this branch of literary composition, from which the genius of Virgil did not wholly preserve him, is all the more conspicuous in the Eclogues of a mere cultivated imitator and harmonious plagiary like Calpurnius.

The earlier MSS. of Calpurnius belong probably to the beginning or middle of the fifteenth century; and these, as well as the first five editions (though the MSS., according to Haupt, not unanimously) assign all the eleven Eclogues to this author. The date of the 'Codex e Germania vetustissimus atque emendatissimus,' on the authority of which MS. Ugoletus in his edition (about A.D. 1500) based his separation of the first seven from the last four Eclogues, together with the dedication of the former 'to Nemesianus the Carthaginian,' is unknown; the whole question is exhaustively treated in the monograph by Haupt referred to above.

CXXI.

CALPURNIUS.

ECL. VII. 19–84.

CORYDON, a young shepherd returning to the country after a sojourn in Rome, relates to Lycotas, an aged comrade, the splendours of the amphitheatre, both the details of the building and the spectacles he had witnessed in it. The variety of rare animals, and the marvellous changes of scenery which he witnessed, had particularly impressed him. Lycotas is eager to hear of the emperor, and what form the god presented. Corydon replies, that though, from his high position in the building, he could not obtain a good view, yet, as far as he could see, the spirit of a Mars and the grace of an Apollo were combined in the imperial features. The general idea of the Eclogue is derived from Virgil (E. 1), though the treatment in either case is very different. Carinus, the eldest son of Carus, whom, according to some, the poet designed in this piece to flatter, was particularly famous for the magnificence of his games and spectacles. See Gibbon, c. 12. Wernsdorf thinks that Calpurnius refers especially to the games held A.D. 284, in celebration of the successes of Carus and Numerianus in the Persian war.

LYC. Dic, age, dic, Corydon, nec nostras invidus aures
Despice: non aliter certe mihi dulce loquere,
Quam certare soles, quoties ad sacra vocatur
Aut fecunda Pales aut pastoralis Apollo.
COR. Vidimus in coelum trabibus spectacula textis

3. Certare soles, 'as when you are wont to contend' for the prize of song at the shepherds' festivals of Pales or Apollo. Some editions have 'cantare,' and most MSS. 'solent' (sc. 'pastores'). Virgil, in his Eclogues, often speaks of these 'certamina' of the shepherds.

5. Trabibus, not meant to exclude the idea that masonry entered chiefly into the material of the building: while the earlier amphitheatres (of Curio and C. Julius Caesar) were constructed of wood, the later were of stone. Cp. Tac. Ann. 13. 31 'trabibus quis molem amphitheatri apud Campum Martis Caesar extruxerat.' See Merivale on the Colosseum, which is the building, he thinks, described in this passage (Hist. Empire, c. 60): he considers 'trabibus' to mean a wooden scaffolding at the top of the building.

Spectacula, 'the place of seeing,' the amphitheatre itself.

Surgere, Tarpeium prope despectantia culmen,
Immensosque gradus, et clivos lene jacentes.
Venimus ad sedes, ubi pulla sordida veste
Inter femineas spectabat turba cathedras.
Nam quaecumque patent sub aperto libera coelo,
Aut eques aut nivei loca densavere tribuni.
Qualiter haec patulum contendit vallis in orbem,
Et sinuata latus, resupinis undique silvis,
Inter continuos curvatur concava montes:
Sic tibi planitiem curvae sinus ambit arenae,
Et geminis medium se molibus alligat ovum.
Quid tibi nunc referam, quae vix suffecimus ipsi
Per partes spectare suas? sic undique fulgor
Percussit. Stabam defixus, et ore patenti,
Cunctaque mirabar, necdum bene singula noram.
Tum mihi, tum senior lateri qui forte sinistro
Junctus erat, Quid te stupefactum, rustice, dixit,
Ad tantas, miraris, opes? qui, nescius auri,

7. Clivos, 'the gently-inclining slopes' of the seats rising one behind another, tier above tier.

Jacentes, like Horace's 'Usticae cubantis' Od. 1. 17, 11.

8. Pulla, 'the dingy, sombre-dressed mob,' as below, v. 63 'pullaque paupertas.' The third 'maenianum' or story was reserved for the 'pullati' or common people. Above this was the gallery, which contained seats for the women. See Suet. Oct. 44 'Feminis ne gladiatores quidem .. nisi ex superiore loco spectare concessit.'

10. Libera. It would seem from this passage that the 'velarium' or awning did not extend over the whole building; the higher class of spectators sheltered themselves from the weather by 'umbrellae' or 'umbracula,' Martial 14. 28. The parts occupied by the 'white-robed tribunes,' knights, and senators, were the 'podium,' and the first fourteen rows of seats called the 'primum maenianum.'

13. Resupinis, 'sloping backward' from the plain, just as the 'clivi lene jacentes' of the amphitheatre from the arena.

14. Curvatur concava, 'the curve of the low-lying plain winds round among unbroken hills;' i. e. there is no opening in the hills to disturb the perfect circle. Observe the alliteration, aiding the sense.

15. Sic tibi, 'just so, you see,' a happy use of the 'dativus ethicus,' far preferable to the 'ibi' and 'ubi' of old editions.

Arenae, with 'planitiem,' 'the sweep of the sloping seats encircles the bend of the level arena.'

16. Geminis medium, 'and the two fabrics (hemicycles) meeting, lock themselves in the centre into one oval pile,' i. e. the amphitheatre is, or seems, made of two theatres, turned round on a pivot, face to face, and so forming one elliptical structure. This in fact was the construction of the first amphitheatre, the design of the tribune Curio. Wernsdorf quotes Stat. Silv. 3. 5, 91 'Et geminam molem mudi tectique theatri.' See Pliny N. H. 36. 24. 8, and Merivale, Hist. Empire, c. 41.

18. Per partes, as just afterwards, v. 20, 'necdum bene singula noram:' 'I could scarcely view the scene, even in its parts, how then can I relate to you the whole?' The expression occurs in Pliny, Ep. 2. 5, but is not common.

Fulgor, 'the dazzle' of the scene, in particular the gems, metals, and marbles glittering in the conspicuous portions of the building.

20. Bene, Heinsius' emendation of 'bona,' which last however Wernsdorf retains, interpreting 'quid in singulis boni esset.'

23. Ad tantas to be taken with 'stupe-

Sordida tecta, casas, et sola mapalia nosti.
En! ego tam tremulus, tam vertice canus et ista
Factus in urbe senex, stupeo tamen omnia: certe
Vilia sunt nobis, quaecumque prioribus annis
Vidimus, et sordet, quidquid spectavimus olim.
Balteus en! gemmis, en! illita porticus auro,
Certatim radiant; nec non, ubi finis arenae
Proxima marmoreo peragit spectacula muro,
Sternitur adjunctis ebur admirabile truncis,
Et coit in rotulum, tereti qui lubricus axe
Impositos subita vertigine falleret ungues,
Excuteretque feras. Auro quoque torta refulgent
Retia, quae totis in arenam dentibus extant,
Dentibus aequatis; et erat, mihi crede, Lycota,
Si qua fides! nostro dens longior omnis aratro.
Ordine quid referam? vidi genus omne ferarum,
Hic niveos lepores, et non sine cornibus apros,

factum' = *you* need not wonder that you are amazed at this great magnificence; even I am, who have grown old in the city.

24. Sordida tecta, in apposition to 'casas.' Burmann suggests 'tesqua.'

Mapalia: Virg. G. 3. 340 'raris habitata mapalia tectis.'

28. Vidimus . . spectavimus. If these lines do not involve mere tautology, 'vidimus' must refer to any sight whatever, 'spectavimus' to theatrical spectacles in particular.

29. Balteus, the landing-places at the top of the first and second tiers of seats; in prose 'praecinctiones,' the belt or circle which divided the several ranks of spectators from each other. Gibbon, c. 12.

Porticus, the 'covered gallery' at the top of the building containing the seats of the women and the poorer classes: see on v. 8.

31. Peragit spectacula, 'the arena's bound limits the exhibition close to it by a marble fence,' an enclosure surmounted by a railing running round the arena, and separating it from the 'podium.' 'Spectacula' is used here for the thing exhibited (viz. wild beasts), according to Wernsdorf: but there is no reason why it should not have its common signification of the seats nearest to the arena, only parted from it by the marble fence. 'Peragere' is not found elsewhere exactly in this sense: 'Sed in his scriptoribus (says Burmann) quadam indulgentia utendum.'

32–35. Sternitur . . feras; 'in front of the arena-wall are laid ivory-plated bars, combined to form a cylinder, which, glibly moving on its shapely axle, might, by sudden revolution, baffle the gripe of claws, and fling off the beasts,' that attempt to get over the barrier into the seats of the nearest spectators. 'Rotulus' or 'rotulum' (as in the mediaeval expression 'custos rotulorum') was a late form for the common 'rotula,' diminutive of 'rota.' 'Rutilum,' as in most MSS., makes no sense, and only arose probably from the transcriber's ignorance of any such word as 'rotulus.' 'Pluteum' is another conjecture; but the whole passage is obscure.

36. Retia, 'the nets which project into the arena, hung on solid elephants' tusks, tusks all of equal size and length.' These nets of gold wire ('auro torta'), for the purpose of keeping the wild beasts at a distance, were suspended from huge ivory poles fastened into the 'murus marmoreus' of v. 31.

40. Niveos lepores, not 'rabbits' (which would hardly have been curiosities) but a rare sort of hares, which Pliny mentions as found, very rarely, on the Alps. For the 'horned boars' Aelian (17. 20) is cited, *Λέγει δὲ Δίνων ἐν Αἰθιοπίᾳ γίνεσθαι ὗς τρίκερως.*

Mantichoram, silvis etiam quibus editur, Alcen
Vidimus, et tauros, quibus aut cervice levata
Deformis scapulis torus eminet, aut quibus hirtae
Jactantur per colla jubae; quis aspera mento
Barba jacet, tremulisque rigent palearia setis.
Nec solum nobis silvestria cernere monstra
Contigit: aequoreos ego cum certantibus ursis
Spectavi vitulos, et equorum nomine dignum,
Sed deforme pecus, quod in illo nascitur amni,
Qui sata riparum venientibus irrigat undis.
Ah! trepidi quoties nos descendentis arenae
Vidimus in partes, ruptaque voragine terrae
Emersisse feras; et eisdem saepe latebris
Aurea cum croceo creverunt arbuta libro.

41. Mantichoram, *μαρτιχόρας*, the Graecised form of the Persian 'mardkhora' = 'man-eater,' a monster mentioned by Ctesias, compounded of a lion, a porcupine, and a scorpion, with the head of a man. See the description in Aristotle, Hist. Animal. 2. 1, 53.

Silvis, to be taken with 'Alcen,' not 'Mantichoram:' the trees which these foreign animals were accustomed to were imported together with them. See Gibbon, c. 12. Caesar describes the 'Alces,' or 'elk,' as a native of the Hercynian forest: 'his sunt arbores pro cubilibus' Bell. Gall. 6. 27.

42. Tauros, possibly 'camels' or 'cameleopards.' The poet's description may have been taken from Pliny N. H. 8. 45 'Syriacis (tauris) non sunt palearia, sed gibber in dorso. Carici quoque in parte Asiae foedi visu, tubere super armos a cervicibus eminente' (quoted by Wernsdorf).

43. Deformis..torus, 'unsightly hump.' Quibus hirtae, the 'bubalus atque bison' of Martial, De Spect. 23. 4.

45. Tremulis rigent, 'stiff and hard are the dewlaps,' covered with waving bristles; Calpurnius uses 'palearia' for the throat or stomach, 3. 17 'Et matutinas revocat palearibus herbas.'

47. Certantibus, i. e. accustomed to be pitted against the sea-calves, or simply put for 'certantes cum ursis.'

48, 49. Equorum..pecus, the hippopotamus: 'In the latter spectacles I do not recollect any crocodiles, of which Augustus once exhibited thirty-six,' Gibbon (in a note on this passage), c. 12. For 'pecus' in this sense see on Sen. Hipp. 53.

In illo. The simple rustic is characteristically represented as not knowing the name of the Nile, but only of its beneficial influence on the crops.

50. Venientibus, 'coming' of their own accord, not by artificial systems of irrigation; or, simply 'rising,' 'increasing:' cp. Ov. M. 8. 164 (of the Maeander) 'Occurrensque sibi venturas adspicit undas.' Heinsius needlessly conjectures 'vernantibus.'

51, 52. Trepidi, emphatic: 'with what a shudder oft I watched the beasts spring forth to their places in the deep arena.' This is better than Wernsdorf's construction of 'in partes' with 'vidimus,' or Burmann's proposal to take 'trepidi' with 'arenae' = 'frightened at the arena.'

For in partes has been conjectured '*in pratis*,' '*absorptas*,' etc.

Descendentis, i. e. 'depressed' to one looking from a high position; better than 'sloping.' One MS. has 'sol discedentis,' whence Haupt's ingenious emendation, 'sola discedentis arenae Vidimus inverti.'

Voragine, the deep vaults below the arena, opening into it by a grating.

54. Creverunt. 'At one moment the arena seemed to rise out of the earth like the garden of the Hesperides, and was afterwards broken into the rocks and caverns of Thrace. The subterraneous pipes conveyed an inexhaustible supply of water, and what had just before appeared a level

LYC. O felix Corydon, quem non tremebunda senectus
Impedit! o felix, quod in haec tibi saecula primos,
Indulgente deo, demittere contigit annos!
Nunc tibi si propius venerandum cernere numen
Sors dedit, et praesens vultumque habitumque notasti,
Dic, age, dic, Corydon, quae sit modo forma deorum.
COR. O utinam nobis non rustica vestis inesset!
Vidissem propius mea numina: sed mihi sedes,
Pullaque paupertas, et adunco fibula morsu
Obfuerunt; utcumque tamen conspeximus ipsum
Longius, ac, nisi me decepit visus, in uno
Et Martis vultus et Apollinis esse putavi.

plain might be suddenly converted into a wide lake, covered with armed vessels, and replenished with the monsters of the deep,' Gibbon l. c. Cp. Martial De Spect. 21. 3, 4.

58. Numen, the emperor: cp. Virg. E. 1. 42 'Nec tam praesentes alibi cognoscere Divos.'

60. Modo = 'tell me what they only look like;' Lycotas never expects to have any real acquaintance with such exalted beings, but would like to have some idea of their mere appearance. The Editio Princeps has 'mihi.' Cp. Virg. E. 1. 19 'Sed tamen iste deus, qui sit, da, Tityre, nobis.'

61. Rustica = 'pullata' (see v. 8), and therefore requiring him to sit in the third tier of seats.

Inesset, 'had not been on:' as Ov. Fast. 4. 658 'nec digitis annulus ullus inest.'

63. Fibula, some peculiar brooch, or mode of wearing it, that marked the poor man. To give the expression more point, 'aheno' and 'adeso' have been conjectured for 'adunco,' which, as an epithet, fails in distinctiveness.

64. Utcumque, 'after a fashion, anyhow, as best I could.' Cp. Juv. 10. 271 'Exitus ille utcumque hominis.' Some inferior texts have 'utrumque' (Qy. Carinus and Numerianus) which is obviously inconsistent with the next line.

66. Martis .. Apollinis, i. e. severity and beauty combined. 'John Malala, who had perhaps seen pictures of Carinus, describes him as thick, short, and white,' Gibbon, note 98, c. 12. Merivale considers that the description in the text points to Domitian, in whose reign he believes Calpurnius to have written. Greswell, on the other hand, refers it to the youngest Gordian. See Introductory Life.

M. AURELIUS OLYMPIUS NEMESIANUS.

LIFE OF NEMESIANUS.

M. AURELIUS OLYMPIUS NEMESIANUS was a native of Carthage, and probably of good family, (similar names being found belonging to men of high distinction about the same time,) 'Olympius' designating the individual, 'Nemesianus'—perhaps from Nemesium, a town in Marmarica—being his family appellation. That he lived in the latter half of the third century A.D., we know from the 'Cynegetica' (v. 64 foll.), where he speaks of himself as preparing to sing the praises of the emperors Carinus and Numerianus. But the chief information we have concerning Nemesianus is derived from a passage in the 'Life of the Emperor Carus,' by the contemporary historian, Flavius Vopiscus, who, extolling Numerianus as the first poet of his day, adds, that he triumphed in a literary contest over Nemesianus, 'the author of poems on fishing, hunting, and aquatics ['Nautica:' Qy. 'Ixeutica' = 'Hawking'], who had carried off all the prizes.' He is thought by some to be alluded to by Calpurnius in his Eclogues, under the name of 'Meliboeus.' About the time of his death nothing is known.

Of the *didactic* poetry of Nemesianus (and Vopiscus mentions no *bucolic* compositions of his) little has come down to us. His 'Halieutica' and 'Nautica' are entirely lost; and what we have of his 'Cynegetica' is a mere fragment of what was, or was intended to be, a large work, the 'prooemium' alone occupying more than a hundred out of the three hundred and twenty-five lines which have been preserved. It is remarkable that he never refers to the cognate poem of his predecessor Gratius, whom Jul. Scaliger considers in every way his superior. Xenophon and Oppian, the latter of whom had, about a century before Nemesianus, written three hexameter poems in Greek on the same subjects, and (probably) with the same titles, seem to have supplied him with much of his material. His clear

style and classical diction evidence close and sympathetic study of the best Latin poets, Virgil in particular, of whose phraseology we find, not infrequently, direct imitations or elaborate refinements. His critics however have discovered in him 'aliquid transmarinae peregrinitatis,' for which charge a few affected phrases, inelegant formations, like 'inviscerat' (v. 215), 'corruges' (v. 92), etc., and coarse, irregular use of terms, like 'carina' (v. 110), 'gravedo' (v. 132), afford perhaps some justification. His diffuseness contrasts unfavourably with the terseness of Gratius; while his poem is somewhat overladen with exuberant imagery and mythological allusions. But his versification, modelled apparently on that of the Georgics, must be admitted to be correct, easy, and sonorous. Hincmar, archbishop of Rheims (A.D. 845), speaks of the 'Cynegetica' as a book he had studied when a boy at school.

Three MSS. of the 'Cynegetica' of Nemesianus are in existence, one a transcript of that on which the first edition was founded, made in the sixteenth century, the other two, of slight value, belonging (according to Haupt) to the tenth. In most editions, this poem was coupled with the 'Cynegetica' of Gratius and the 'Halieutica' of Ovid. See Notice of Calpurnius, and the Monograph of Haupt, De Carm. Bucol. Calpurn. et Nemes.

CXXII.

M. AURELIUS OLYMPIUS NEMESIANUS.

CYNEGETICA, 240–282.

THE poet here enumerates the countries that furnish the best hunters, and the characteristics of the several breeds. The best are those bred from Greek and Cappadocian sires. Next come the Spanish horses, up to more work, and no less handsome than the Greek, though somewhat fiery, restless, and intractable. The third sort to be recommended, when thorough-bred, are the Moorish or Numidian. They are ugly, and unaccustomed to the rein, but they will stand any amount of work; they obey the least touch of a whip, and, if somewhat slow at starting, never fail in a long race to outstrip their competitors, just as, in a storm, the other winds retire before the superior violence of the northern blast. These animals come to their prime slowly, but, as is usually the case with excellence that is not precocious, they retain the vigour of youth till a late age, and their spirit never fails them before their limbs.

CORNIPEDES igitur lectos det Graecia nobis,
Cappadocumque notas referat generosa propago:
Armenti et palmas numeret grex omnis avorum.
Illis ampla satis levi sunt aequora dorso,

1. Graecia: the breeds of Thessaly, Argos (*ἱππόβοτον*), and Epirus (Virg. G. 3. 121) were especially valued.

2. Cappadocum. At the time when Nemesianus lived, and later, Cappadocian stallions were favourites for breeding; cp. Oppian 1. 197: Claudian Laus Seren. 190 foll. 'dilectus equorum, Quos Phrygiae matres Argeaque gramina pastae Semine Cappadocum sacris praesepibus edunt;' Id. in Ruf. 2. 31.

Notas, 'the marks of Cappadocian breed:' so Grat. 497 'Restat equos finire notis.'

3. 'Locus fere desperatus' (Wernsdorf). To read 'Armata et palmis nuper g. o. e.,' and take the former words with 'generosa propago' in apposition to 'grex omnis' = 'adorned with recent victories of their sires,' can satisfy no one. The simplest change is that of Gronovius, reading 'Armenti' and 'numeret,' 'armenti' being taken with 'propago' = 'Let every foal be able to count the triumphs of his sire.' Cp. Grat. 228 'Thessalium quadriga decus, quam gloria patrum Excitat.' Wernsdorf proposes 'Harmataque (*ἅρματα*) et palmas numeret g. o. e.' See his Excursus on the lines, vol. 1. Palmas, as Virgil's '(mittit) palmas Epirus equorum' G. 1. 59.

4. Aequora, 'large surface of even back:' so Virg. G. 3. 80 'obesaque terga.'

Immodicumque latus parvaeque ingentibus alvi,
Ardua frons auresque agiles capitique decoro
Altus honos, oculique vago splendore micantes:
Plurima se validos cervix resupinat in armos:
Fumant humentes calida de nare vapores:
Nec pes officium standi tenet: ungula terram
Crebra ferit virtusque artus animosa fatigat.
Quin etiam gens ampla jacet trans ardua Calpes
Culmina, cornipedum late fecunda proborum.
Namque valent longos pratis intendere cursus:
Nec minor est illis, Graio quam in corpore, forma.
Nec non terribiles, spirabile flumen, anheli
Provolvunt flatus et lumina vivida torquent,
Hinnitusque cient tremuli frenisque repugnant;
Nec segnes mulcent aures, nec crure quiescunt.
Sit tibi praeterea sonipes, Maurusia tellus

5. Immodicum: Virg. l.c. (of a cow) 'Tum longo nullus lateri modus.'

Ingentibus, i.e. 'however large the steed, his belly must be small:' Virgil's 'brevis alvus.'

6, 7. Decoro .. honos, Virgil's 'argutum caput,' 'a comely head, carried proud and high.'

Vago splendore, 'eyes that sparkle with a restless brilliancy:' said of the motion, not the colour, of the animal's eyes.

8. Resupinat, 'his ample neck arches itself back upon powerful shoulders;' so 'plurima cervix' (of a cow) Virg. l.c.: cp. Grat. 30.

9, 10. Cp. Virg. l.c. 'Stare loco nescit, micat auribus et tremit artus Collectumque fremens volvit sub naribus ignem.'

11. Crebra ferit, adjective for adverb 'crebro:' these same words occur in Virg. G. 3. 499.

Animosa, 'his high-mettled spirit frets his limbs,' i.e. will not allow him to stand still.

12. Gens .. Calpes: Nemesianus, as a native of Africa, thus describes the Spaniards. 'Ampla' and 'late' indicate that in all parts of Spain the horses were good: Claudian Laus Ser. 54 (of Spain) 'Dives equis, frugum facilis, pretiosa metallis.'

14. Longos, emphatic: their last is greater than that of the Greek horses, while their beauty is not inferior.

15. Graio, i.e. than in the Greek horses above-mentioned. One MS. has 'grato pro corpore.' For the confusion of the two words, see on Catull. 64 (66). 58.

16. Terribiles, the accusative with 'flatus.'

Flumen, 'a stream of breath.' 'Fulmen' (in the margin of one MS.) would correspond better with 'terribiles' and Virgil's 'ignem' G. 3. 85; 'lumen' and 'numen,' which are found in several editions, arose probably from the recollection of Virgil's 'coeli spirabile lumen' (Ae. 3. 600), where Ribbeck reads 'numen.'

Anheli, i.e. not from over-exertion, but from their high spirit: see v. 9.

18. Tremuli, 'restless:' so 'tremit artus' Virg. G. 3. 85; Ib. 250 'tremor pertentat equorum Corpora.'

19. Nec segnes, 'neither (like some horses) do these droop their lazy ears,' but keep them ever moving; 'segnes' being the opposite of 'agiles' v. 6. The notion in mulcent here is 'making the ears lie down smoothly:' cp. Virg. Ae. 11. 812 'caudamque remulcens Subjecit pavitantem utero.'

20. Maurusia tellus, strictly Mauritania, but used sometimes for 'Libya' generally; see Claudian De Cons. Stil. 3. 278; the Numidian horses would seem to be referred to here: cp. Oppian 1. 289 (quoted by Burmann) Μαύροων δ' αἰόλα φῦλα πολὺ προφέρουσιν ἁπάντων Ἀμφὶ δρόμου ταναοῦ τε καὶ ἀμφὶ πόνου ἀλεγεινοῦ.

Quem mittit, modo sit gentili sanguine firmus;
Quemque coloratus Mazax deserta per arva
Pavit et assiduos docuit tolerare labores.
Nec pigeat, quod turpe caput deformis et alvus
Est ollis, quodque infrenes, quod liber uterque,
Quodque jubis pronos cervix diverberet armos.
Nam flecti facilis lascivaque colla secutus
Paret in obsequium lentae moderamine virgae.
Verbera sunt praecepta fugae, sunt verbera freni.
Quin et promissi spatiosa per aequora campi
Cursibus acquirunt commoto sanguine vires,
Paulatimque avidos comites post terga relinquunt.
Haud secus effusis Nerei per caerula ventis,
Cum se Threicius Boreas super extulit antro
Stridentique sono vastas exterruit undas,
Omnia turbato cesserunt flamina ponto:
Ipse super fluctus spumanti murmure fervens,

21. Firmus, i.e. 'strong in its pure native blood,' i.e. crossed with no foreign breed.

22. Coloratus, 'sunburnt,' not 'painted.' The 'Mazices' or 'Mazaces' were a people of Mauritania: Lucan 4. 681 'tremulum cum torsit missile Masax.'

Deserta, i.e. making the horses bred in them hardy.

24. Turpe caput, 'ugly head,' as in Virg. G. 3. 52: cp. Grat. 525 'turpia colla.'

25. Ollis .. uterque, i.e. both the Mauritanian and the Mazacian horses.

26. Diverberet, 'and that the mane on their necks flaps on both sides against their forward shoulders,' i.e. their manes are not combed or divided on their short necks. This is an unusual sense of 'diverbero,' but supported, as Wernsdorf urges, by the analogies of 'diverbium' and 'dispicio.' Gronovius would read 'Quodque jubas pronis cervix diverberet armis.'

27. Nam, i.e. for they have this advantage.

Lasciva .. secutus, 'their free and easy neck obeys the least touch.' Burmann, questioning the phrase 'sequi colla,' proposes, with much plausibility, 'solutus.'

28. Paret in obsequium = 'usque ad obsequium,' 'cheerfully complies.' Claudian Laud. Stil. 1. 259 (of the Africans) 'Hi virga moderantur equos;' Martial 9. 23, 14.

Moderamine, 'under the control of a light switch.'

29. Fugae = 'cursus,' as often in the poets: 'strokes give the command to start, and strokes to stop.'

30. Quin et: another advantage, in these horses, besides their easy control.

Promissi, 'long-extended,' is somewhat tautologous after 'spatiosa;' yet to take it with 'equi' would be hardly less anomalous. Much may be said for Heinsius' emendation 'permissi' = 'once started,' answering to 'effusis' (v. 33) in the simile, as Grat. 227 'permissa .. quadriga.'

31. Commoto sanguine, 'when once their blood is up.'

32. Avidos, 'eager to win.' One old edition has 'pavidos' for 'que avidos;' but the conjunction is necessary here.

34. Super, not 'upward from his cave below,' but 'above—beside the other winds,' to mark his superior power. The simile is derived from Virgil, G. 3. 196 foll.

36. Cesserunt, perfect of instantaneous action, rather than of habit.

Flamina, a necessary correction of 'flumina,' as in the older MSS., which last cannot be understood of the force of the wind driving back the rivers from their mouths, as thus the point of the simile would be in a great measure destroyed.

37. Ipse, Boreas, as distinguished from the 'flamina' of the preceding line.

Conspicuum pelago caput eminet: omnis euntem
Nereidum mirata suo super aequore turba.
Horum tarda venit longi fiducia cursus:
His etiam emerito vigor est juvenilis in aevo.
Nam quaecumque suis virtus bene floruit annis,
Non prius est animo, quam corpore, passa ruinam.

Spumanti murmure, i.e. 'ore, quo murmur efflat, spumanti' (Burmann): Heinsius suggests 'marmore.'

38. Pelago, to be taken with 'conspicuum,' 'far seen upon the deep.'

Caput eminet, 'towers above the rest.' 'Caput,' in apposition to 'ipse,' not accusative of part of the subject.

39. Suo, 'rushing over their realm of waters,' with 'euntem,' or, as Johnson (the English editor of Nemesianus) prefers, 'gazes at him from the surface of the deep.'

40. Tarda, 'it is long before these steeds can be trusted on a protracted run.'

41. Etiam, either 'at the same time,' or (with 'emerito') 'even when.'

42. Suis .. annis, 'ripe years,' at its proper time; excellence that is not precocious.

Virtus, used of a horse above, v. 11: but here the sentiment is purposely stated as a general principle, 'passa est' being an aorist.

D. MAGNUS AUSONIUS.

LIFE OF AUSONIUS.

DECIMUS MAGNUS AUSONIUS, born at Burdigala (Bordeaux) probably in the year 309 A.D., was the son of Julius Ausonius, a physician eminent for high character and literary genius. Carefully brought up while a boy by his female relatives, women of intelligence and piety, and afterwards instructed by the best teachers of a town famous for its cultivation, under the direction of his maternal uncle, Magnus Arborius, Professor of Rhetoric at Toulouse, Ausonius devoted himself early to an intellectual career; see Parent. 3. 19 foll. At the age of thirty he began to lecture in his native city, first as grammarian, then as rhetorician, in which latter capacity he rose to such eminence as to be invited, about A.D. 366, to the court of the elder Valentinian, and made tutor to the young prince Gratian. Having won the esteem both of the emperor and his son, he received from them in succession the honours of the Quaestorship, the Praefecture of Italy, Gaul, and Libya, and finally, in A.D. 379, the Consulship. Toward the end of his prosperous and easy life he obtained leave from Theodosius to withdraw from the imperial court at Treves to his native country, where he closed his days in literary retirement about A.D. 392. His wife, Attusia Lucana Sabina, a lady of rank from Bordeaux, he lost in the twenty-eighth year of her age, and he never married again (Parent. 8. 16 foll.). By her he had three children, a son, who died in infancy, a second, who became distinguished, and a daughter, married to a young nobleman, the parents of the poet's favourite grandson, to whom he dedicated the 'Protrepticon' (Idyll. 4). Among the friends of Ausonius appear the well-known names of Paulinus, bishop of Nola, once his pupil, Symmachus, the famous orator and champion of Paganism, besides numerous professors and other literary characters, spoken of in his 'Parentalia,' 'Professores,' and 'Epistolae.' What was the religion of Ausonius is a doubtful question. Gibbon (c. 27 note) calls him 'a professed Pagan.' On the other hand, his relatives were

Christian, his patrons were Christian, and in the 'Ephemeris,' beside other parts of his works, he speaks of himself as a Christian —less however, if he was such, from conviction than conformity to the faith and example of the imperial court.

Niebuhr (Lect. 134) calls Ausonius an 'incredibly bad poet,' who would never have had any high position at all, but for the reverence of the French scholars of the sixteenth century; while Gibbon remarks that 'the poetical fame of Ausonius condemns the taste of his age' (c. 27). It must however be remembered that during the period between Diocletian and Theodosius (A.D. 285–395), Roman literature generally was at the lowest possible ebb; it was an age of grammarians, epitomisers, commentators, and theologians, not of poets. Accordingly, in the absence of any poetical genius, and by the side of such men as Donatus, Eutropius, or Servius, the author of the 'Mosella' seems scarcely to merit the low place assigned him in the criticism above quoted. If his powers were not great, they were at least various; prose as well as poetry he cultivated, though both after the fashion of a rhetorician, with more regard to words than thoughts, form than substance. Lyric, heroic, descriptive, epistolary, epigrammatic styles of poetry he handled at least with ease if not always with success, with neatness of expression if not with originality of conception. The 'Mosella,' though here and there spoiled by excess of uninteresting detail, is unquestionably one of the most beautiful pictures of natural scenery to be found in any ancient poet. His faults, on the other hand, are numerous and obvious. His lack of taste (to say nothing of decency) is shewn in more than one of his poems. Some of his Idylls and Epistles are mere childish playing with words and phrases. His diction, when not directly borrowed from preceding poets, is often marred by strange terms and uncouth constructions, while his versification is far more incorrect and inharmonious than might have been expected from one who shews himself to have read widely, if not profoundly, the great classical models. On the whole, Julius Scaliger gives perhaps the fairest estimate of him in the fewest words, 'Ausonius ingenium magnum, acutum; stilus duriusculus. Multa scripsit non solum varia, sed etiam varie. Quare quid facere potuerit, non quid fecerit, potius judicandum.'

Of the numerous MSS. of Ausonius, the earliest is assigned to the tenth century.

CXXIII.

D. MAGNUS AUSONIUS.

PARENTALIA. IX.

AN Elegy on the poet's wife, Attusia Lucana Sabina, who died just before completing her twenty-eighth year, leaving him a widower with two children, to remain single the rest of his life. Nothing can console him for the loss of one who was as virtuous as she was fair and noble: every wife reminds him of her, by way of contrast or comparison. Her children live and prosper, and he hopes, when he dies, to come and tell her of their happiness continuing.

HACTENUS ut caros, ita justo funere fletos
  Functa piis cecinit naenia nostra modis.
Nunc dolor atque cruces nec contrectabile fulmen,
  Conjugis ereptae mors memoranda mihi.
Nobilis a proavis et origine clara senatus,
  Moribus usque bonis clara Sabina magis.
Te juvenis primis luxi deceptus in annis,
  Perque novem caelebs te fleo Olympiadas:
Nec licet obductum senio sopire dolorem,
  Semper crudescit nam mihi poena recens.

1. Justo funere, 'due funeral honours,' as in the phrase 'justa mortuo persolvere.' See above, Praefat. ad Parent. 1 'Nomina carorum jam condita funere justo Fleta prius lacrymis nunc memorabo modis.' The regular funeral wailing was sufficient for *their* deaths, happening in the usual course; *hers* called for a different grief.

3. Cruces. Both in the singular and plural this word is often used by Ausonius and later authors for 'mental anguish:' see below, v. 19. Terence and Plautus somewhat similarly employ it: but the strictly classical poets very rarely.

Nec contrectabile, i.e. a shock too terrible to touch on, or, like *ἄαρτος*, a bolt too hot to be handled.

5. Senatus; her father, Attusius Lucanus Talisius, was a member of the senate of Bordeaux; see Parent. 8. 1–4.

6. Usque, with 'bonis,'='good to the end,' not with 'magis,'='still more famous.'

7. Deceptus, as in Virg. Ae. 4. 17 'Postquam primus amor deceptam morte fefellit:' so below, v. 13, 'deceptos . . canos.'

Admittunt alii solatia temporis aegri:
  Haec graviora facit vulnera longa dies.
Torqueo deceptos ego vita caelibe canos,
  Quoque magis solus, hoc mage maestus ago.
Vulnus alit, quod muta domus silet et torus alget;
  Quod mala non cuiquam, non bona participo.
Maereo, si conjux alii bona: maereo contra,
  Si mala: ad exemplum tu mihi semper ades.
Tu mihi crux ab utraque venis: sive est mala, quod tu
  Dissimilis fueris; seu bona, quod similis.
Non ego opes cassas et inania gaudia plango:
  Sed juvenis juveni quod mihi rapta viro.
Laeta, pudica, gravis, genus inclyta et inclyta forma,
  Et dolor atque decus conjugis Ausonii.
Quae modo septenos quater impletura Decembres,
  Liquisti natos, pignora nostra, duos.
Illa favore Dei, sicut tua vota fuerunt,
  Florent, optatis accumulata bonis;
Et precor, ut vigeant, tandemque, superstite utroque,
  Nuntiet hoc cineri nostra favilla tuo.

11. Aegri, nominative with 'alii' = 'when in sorrow.' Some would read 'aegre.' For the sentiment, see Ov. Tr. 4. 6, 16 foll.

13. Torqueo, 'my old age cheated (of its stay) feels the torture of a widowed life.'

14. Solus. The lengthening of a short syllable by caesura in the division of the pentameter, though not uncommon in Ausonius (see e.g. Parent. 6. 10; Idyll. 3. 28), is rare in the classical elegiac poets, except in the case of perfects like 'petiit,' 'adiit,' etc. 'Sanguis' is thus lengthened by Tibull. 1. 6, 66 (though see Lachm. Lucr. 1. 853); and 'vincis' by Prop. 2. 8, 8. The instances from Ovid are doubtful.

Mage, a form found once in Virgil, several times in Propertius, but never in Horace or Ovid: cp. 'pote' for 'potis.'

15. Quod .. silet contains the subject of 'alit;' 'silet' after 'muta' is tautologous.

19. Venis, not simply = 'es:' (see on Prop. 1. 19 (18), 14;) there is rather a mixture of such expressions as 'crux venit ab utraque,' and 'tu mihi crux es propter utramque.'

24. Dolor atque decus, 'the pain and pride of your lord:' imitated from Virg. Ae. 10. 507 'O dolor atque decus magnum redituri parenti.'

30. Hoc .. favilla, i.e. may I, when dead, come and tell you that they yet live and thrive; a Propertian usage of 'favilla:' see on Prop. 3. 4, 26 (2. 13, 42). The poet mentions one son, called 'Hesperius,' Parent. 11. 4; and, in the Preface to Idyll. 4, a daughter.

CXXIV.

IDYLLIA. III.

A QUAINT description is here given of the poet's estate, in the style of Horace or Lucilius ('Stilo Luciliano' is found in a preface given in one MS.), with moralizing reflections on the virtue of contentment, the difficulty of self-knowledge, and the like. It is supposed to have been written after the death of Gratian, when the poet retired to his ancestral property not far from Bordeaux.

SALVE herediolum majorum regna meorum,
Quod proavus, quod avus, quod pater excoluit.
Quod mihi jam senior, properata morte, relinquit,
Heu heu nolueram tam cito posse frui.
Justa quidem series patri succedere: verum
Esse simul dominos, gratior ordo piis.
Nunc labor et curae mea sunt: sola ante voluptas
Partibus in nostris; cetera patris erant.
Parvum herediolum, fateor: sed nulla fuit res
Parva unquam aequanimis; adde etiam, unanimis.
Ex animo rem stare aequum puto, non animum ex re.
Cuncta cupit Croesus, Diogenes nihilum;
Spargit Aristippus mediis in Syrtibus aurum;
Aurea non satis est Lydia tota Midae.
Cui nullus finis cupiendi est, nullus habendi:
Ille opibus modus est, quem statuas animo.
Verum ager iste meus quantus sit, nosce: etiam me
Noveris, et noris te quoque, si potis es:
Quanquam difficile est se noscere. *Γνῶθι σεαυτόν,*

3. Relinquit, not 'reliquit,' is in the MSS.: the present denotes here, as elsewhere, a present relation to a past fact, = 'relictum possideo.'

5, 6. Justa, opp. to 'gratior:' 'the natural course of things is to succeed one's sire: the more pleasant one for all duteous sons is to be joint-masters of the estate.'

8. Cetera, i.e. the care and responsibilities of the property.

13. Aristippus, in imitation of Hor. S. 2. 3, 100 foll. 'Aristippus qui servos projicere aurum In media jussit Libya, quia tardius irent Propter onus segnes.'

Syrtibus, strangely used here for the inland desert instead of the sandy shoals off the coast.

Quam propere legimus, tam cito negligimus.
Agri bis centum colo jugera; vinea centum
Jugeribus colitur, prataque dimidium.
Silva supra duplum, quam prata et vinea et arvum:
Cultor agri nobis nec superest, nec abest.
Fons propter puteusque brevis, tum purus et amnis:
Naviger hic refluus me vehit ac revehit.
Conduntur fructus geminum mihi semper in annum.
Cui non longa penus, huic quoque prompta fames.
Haec mihi non procul urbe sita est, nec prorsus ad urbem;
Ne patiar turbas, utque bonis potiar.
Et quoties mutare locum fastidia cogunt,
Transeo: et alternis rure vel urbe fruor.

CXXV.

IDYLLIA. IV. 45–100.

THIS portion of the 'Protrepticon,' or hortatory epistle, addressed by the poet to his grandson, is interesting as throwing light on the studies of the time, and also as narrating important circumstances in Ausonius' career. Dramatic and lyric poetry, together with history, are to form the boy's chief studies: Homer, Menander, Horace, Virgil, Terence, and Sallust are the authors particularly recommended. The poet, a teacher for many years himself of grammar and rhetoric, speaks with experience and authority. His success as tutor to the young emperor Gratian had

21. Colo, of arable land as distinguished from pasture, = the 'prata' of the next line.

22. Dimidium, the reading of the MSS., 'and half of that ('centum') is meadow-land,' i. e. fifty acres. Tollius would read 'dimidio,' understanding 'coluntur.'

23. Supra duplum, i. e. he has more than seven hundred acres of forest. The next line means that he has just the number of labourers requisite for his estate, neither more nor less.

25. Brevis, i. e. not deep, and so easily drawn from; the words are from Juv. 3. 226. Amnis is probably the 'Garonne' ('aequoreae Garumnae' Mosella 483), of whose tidal stream the poet says in the next line he avails himself.

28. Longa penus, 'a store that will last long;' see Prof. Conington on Virg. Ae. 1. 703, which passage was perhaps in the poet's mind. For the lengthening of the short syllable in this place of the pentameter, see on Parent. 9. 14.

30. Patiar .. potiar, an intended play on the words; so 'vehit .. revehit' v. 26, 'superest .. abest' v. 24, 'legimus .. negligimus' v. 20, 'aequanimis .. unanimis' v. 10.

raised him to the highest honours of praefectures abroad, and the consulship at home. The noble rank he had won for his family should supply a motive and an example for his grandson's imitation.

PERLEGE quodcumque est memorabile. Priva monebo:
Conditor Iliados et amabilis orsa Menandri
Evolvenda tibi. Tu flexu et acumine vocis
Innumeros numeros doctis accentibus effer
Affectusque impone legens. Distinctio sensum
Auget et ignavis dant intervalla vigorem.
Ecquando ista meae contingent dona senectae?
Quando oblita mihi tot carmina totque per aevum
Connexa historiae, soccos aulaeaque regum,
Et melicos lyricosque modos praefando novabis
Obductosque seni facies puerascere sensus?
Te praeeunte, nepos, modulata poemata Flacci
Altisonumque iterum fas est didicisse Maronem.
Tu quoque, qui Latium lecto sermone Terenti
Comis et adstricto percurris pulpita socco,
Ad nova vix memorem diverbia coge senectam.
Jam facinus, Catilina, tuum, Lepidique tumultum,

1. Priva, i. e. special works to study, particularizing the 'quodcumque.' This line is absent from one MS.

2. Iliados: the last syllable is lengthened by caesura. Juv. 11. 178 'Conditor Iliados cantabitur.'

Orsa; used especially of poetry: cp. Stat. Silv. 2. 1, 114 'Attica facundi decurreret orsa Menandri.'

4. Innumeros numeros, 'the loose measures' of comedy, or 'ill-modulated lines modulated by good delivery.' Ausonius takes the expression perhaps from the famous epitaph on Plautus, v. 4 'Et numeri innumeri simul omnes conlacrumarunt.' Some would separate the first word into 'in numeros,' i. e. 'learn to recite the measures of poetry to the measures of music.' But as Ausonius is speaking of Menander, one of the former interpretations is preferable.

6. Ignavis, not 'to lazy listeners,' but 'to dull, spiritless passages.'

8. Oblita: Ausonius is thinking of Virg. E. 9. 51 'Omnia fert aetas, animum quoque . . Nunc oblita mihi tot carmina.'

9. Connexa..regum (v.19), 'the many threads of History, Comedy, and royal Tragedy;' the curtains were inwrought with the figures of kings, heroes, and gods. Compare Milton's 'gorgeous Tragedy in sceptred pall.'

10. Praefando novabis, 'bring them back to my memory by repeating them to me.'

11. Obductos, (Parent. 9. 9,) as of the hard skin closing over a wound.

14. Terenti, vocative: see Madv. Lat. Gr. § 37. obs. 3.

15. Comis, the verb, as Epist. 16. 33.

Adstricto, 'who treadest the stage with graceful-fitting sock,' borrowed from Hor. Ep. 2. 1, 174 'Quam non adstricto percurrat pulpita socco.'

16. Nova, i. e. as though they were new.

Diverbia, 'comedies,' part for whole: 'diverbium' is strictly the dialogue, as distinguished from the 'canticum' or chorus.

17. Jam facinus. He now proceeds to the 'connexa historiae' of v. 9. These lines are remarkable as proving the existence of the lost histories of Sallust, covering the period of the Social War, or else the twelve years between 78 B.C. and 66 B.C.

Ab Lepido et Catulo jam res et tempora Romae
Orsus, bis senos seriem connecto per annos.
Jam lego civili mistum Mavorte duellum,
Movit quod socio Sertorius exul Ibero.
Nec rudis hoc avus admoneo, sed mille docendo
Ingenia expertus. Multos lactantibus annis
Ipse alui; gremioque fovens et murmura solvens
Eripui tenerum blandis nutricibus aevum.
Mox pueros molli monitu et formidine leni
Pellexi, ut mites peterent per acerba profectus,
Carpturi dulcem fructum radicis amarae.
Idem vesticipes motu jam puberis aevi
Ad mores artesque bonas fandique vigorem
Produxi: quanquam imperium cervice negarent
Ferre, nec insertis praeberent ora lupatis.
Ardua temperies, dura experientia, rarus
Eventus, longo rerum spectatus ab usu,
Ut regat indocilem mitis censura juventam.
Quae tolerata mihi, donec jam aerumna juvaret
Leniretque usu bona consuetudo laborem;
Donec ad Augustae pia munera disciplinae
Accirer varioque accingerer auctus honore,
Aurea cum parere mihi palatia jussum.
Absistat Nemesis, ferat et Fortuna jocantem.
Praesedi imperio, dum praetextatus in ostro
Et sceptro et solio sibi praefert jura magistri
Majoresque putat nostros Augustus honores.

23. Lactantibus is said to be found in all the MSS. here: so Epitaph. 32. 3, the verb is clearly of the first conjugation: but it is perpetually confounded with 'lactentibus;' cp. Ov. M. 15. 201, where 'lactens' is in all but two MSS.

24, 25. Murmura..aevum, 'interpreting their lispings,' or 'breaking up my talk into prattle (cp. Lucr. 5. 230), I rescued their infant years from fond and spoiling nurses.' 'Murmura solvens' could hardly mean 'dismissing their frets.'

29. Vesticipes, either 'bearded,' or taking the 'toga virilis,' but probably the former; so 'investis' is used in Macrobius for 'beardless.' The word seems to be first found in Aul. Gell. 5. 19 (of adoption) 'Sed arrogari non potest, nisi jam vesticeps.'

38. Augustae . . disciplinae. 'Valentinian was less attentive to the religion of his son, since he entrusted the education of Gratian to Ausonius, a professed Pagan,' Gibbon, c. 27, note.

40. Parere, i. e. as Praetorian praefect; 'to his care the palace, as nearly everything else, was entrusted,' Gibbon, c. 17.

42. Praetextatus = 'impubes,' not yet fourteen years old, and therefore not having assumed the 'toga,' here opposed to 'maturus' v. 45.

43. Sibi praefert, 'puts before his own his guardian's power,' i. e. Ausonius.

Quos mox sublimi maturus protulit auctu,
Quaestor ut Augustis patri natoque crearer:
Ut praefecturam duplicem sellamque curulem,
Ut trabeam pictamque togam, mea praemia, consul
Induerer, fastisque meis praelatus haberer.
His ego quaesivi meritum quam grande nepoti
Consul avus lumenque tuae praeluceo vitae.
Quamvis et patrio jamdudum nomine clarus
Posses ornatus, posses oneratus haberi:
Accessit tamen ex nobis honor inclytus. Hunc tu
Effice, ne sit onus: per te ut connixus in altum
Conscendas speresque tuos, te consule, fasces.

CXXVI.

IDYLLIA. VI. 1–15; 45–98.

THE subject of this curious poem, entitled the 'Crucifixion of Cupid,' was taken from a picture or fresco in the dining-room of a resident at Treves, named Aeolus, or (according to some texts) Zoilus. Struck with the painting, the poet (as he says) 'mirandi stuporem transtulit ad ineptiam poetandi,' dedicating it to one whom he calls his 'son,' Gregorius. The love-lorn heroines are represented as wandering and weeping below in the 'Plains of Grief,' as described by Virgil, and calling to mind the trouble and death to which the god of Love had brought each, when suddenly Cupid himself appears among them. They instantly recognise, seize, and proceed to crucify the author of their misery on a famous

46. Augustis, dative, i. e. to Valentinian and Gratian. See Grat. Act. 'ex tuo merito, te ac patre principibus, quaestura communis.'

47. Praefecturam duplicem refers to that of Italy, including Libya, which he received A.D. 377, and that of Gaul, including Britain, A.D. 378. Cp. Idyll. 2. 42.

49. Praelatus, i. e. 'ranked the senior consul of my year.' So in the Grat. Act. he represents Gratian as saying, 'Quid de duobus consulibus designatis quaeritis, quis ordo sit nuncupationis? Anne alius quam quem praefectura constituit?'

50. His sc. 'officiis;' 'by these honours I have earned for my grandson what high esteem! and as a guiding light I shine on the pathway of your life.'

53. Oneratus, 'charged with a load of glory,' is doubtless the true reading, though Scaliger supports 'honoratus' in spite of the metrical anomaly. The confusion arose from the aspirate being written, as often, before 'onus' and 'onero.' This playing on words of similar sound, as here, between 'honos' and 'onus,' is quite in Ausonius' way; see on Idyll. 3. 30.

55. Ne sit onus, 'lest it become a drawback,' as indisposing you to exertion; hence per te, emphatic, = rise by your own efforts. See Juv. 8. 74 foll.

myrtle-tree, while some torture, and others tease him. Presently Venus appears, but instead of helping and defending her son, she makes him responsible for her own unhappy amour with Mars, and beats him with her wreath of roses, till the flowers are dyed a deeper red with his blood. The heroines at last intercede for him, attributing their woes to Fate more than to Cupid, and he is released.

Aeris in campis, memorat quos Musa Maronis,
Myrteus amentes ubi lucus opacat amantes,
Orgia ducebant heroides et sua quaeque,
Ut quondam occiderant, leti argumenta gerebant,
Errantes silva in magna et sub luce maligna,
Inter arundineasque comas gravidumque papaver
Et tacitos sine labe lacus, sine murmure rivos:
Quorum per ripas nebuloso lumine marcent
Fleti olim regum et puerorum nomina flores,
Mirator Narcissus et Oebalides Hyacinthus,
Et Crocus auricomans et murice pictus Adonis,
Et tragico scriptus gemitu Salaminius Aeas.
Omnia quae lacrimis et amoribus anxia maestis
Exercent memores obita jam morte dolores,
Rursus in amissum revocant heroidas aevum.

* * * * * *

1. Aeris: Virg. Ae. 6. 887, 888 'Sic tota passim regione vagantur Aeris in campis latis,' 'the shadowy fields' of the lower world.

2. Myrteus: cp. Virg. Ae. 6. 442 'Hic, quos durus amor crudeli tabe peredit, Secreti celant calles, et myrtea circum Silva tegit;' the myrtle being the favourite plant of Venus. For the play on the words amentes amantes see on Idyll. 3. 30; 4. 53.

4. Leti argumenta, 'each bore the emblem of her mode of death,' as described vv. 16–42 of the poem.

5. Luce maligna, 'the niggard light,' taken from Virg. l. c. 270; so below, 'nebuloso lumine' v. 8.

7. Sine labe, 'without blemish' = 'quem nihil illapsum turbat' (Wernsdorf, comparing Ov. M. 3. 410). All is seen as in a dream; see below, v. 41.

9. Fleti . . nomina, 'with princes' names written in tears,' evidently imitated from Virgil's 'flores inscripti nomina regum' E. 3. 106. The best texts have 'nomina,' though 'nomine' finds an exact parallel as to construction with Lucr. 2. 630 'sanguine fleti,' (if that be not corrupt).

10. Mirator, 'self-gazing' in the fountain; so Ov. M. 3. 416 'Adstupet ipse sibi.'

Oebalides, son of Oebalus, king of Sparta: see Ib. 10. 210 foll., and for the transformation of Adonis into the anemone, 10. 735.

12. Gemitu: Ib. 10. 215 'Ipse suos gemitus foliis inscribit: et ai ai Flos habet inscriptum.'

Tragico, 'sad,' Ovid's 'funesta' in the same passage.

Aeas, the Greek form being used for the Latin 'Ajax.'

13. Omnia quae, sc. 'leti argumenta' v. 4: 'these badges of death awake the memory to griefs that had been long buried, and recall the heroines to the scenes of their past lives.' The asyndeton is however somewhat awkward; Gronovius proposes 'Experti memores, obita jam morte, doloris' = 'though dead, yet mindful of their grief.'

Quas inter medias furvae caliginis umbram
Dispulit inconsultus Amor stridentibus alis.
Agnovere omnes puerum memorique recursu
Communem sensere reum: quanquam humida circum
Nubila et auratas fulgentia cingula bullas
Et pharetram et rutilae fuscarent lampados ignem:
Agnoscunt tamen et vanum vibrare vigorem
Occipiunt, hostemque unum loca non sua nactum,
Cum pigros ageret densa sub nocte volatus,
Facta nube premunt. Trepidantem et cassa parantem
Suffugia in coetum mediae traxere catervae.
Eligitur maesto myrtus notissima luco,
Invidiosa deum poenis. Cruciaverat illic
Spreta olim memorem Veneris Proserpina Adonin.
Hujus in excelso suspensum stipite Amorem,
Devinctum post terga manus substrictaque plantis
Vincula maerentem, nullo moderamine poenae
Affigunt. Reus est sine crimine, judice nullo
Accusatus Amor: se quisque absolvere gestit,
Transferat ut proprias aliena in crimina culpas.
Cunctae exprobrantes tolerati insignia leti
Expediunt: haec arma putant, haec ultio dulcis,

17. Dispulit, i.e. with the glittering belt and torch, mentioned v. 20.

Inconsultus, 'rash,' 'careless:' so v. 51 (of Venus) 'tantos penetrat secura tumultus.'

20. Bullas, accusative of part affected: 'shining in respect of the studs on it.' There is no need of changing (with Tollius) into 'auratis bullis,' as Virg. Ae. 12. 940 'Balteus et notis fulserunt cingula bullis.'

22. Vanum, 'bootless,' 'impotent,' as that of spirits; so in v. 18 of the poem, 'Ventilat ignavum simulati fulminis ignem' (of Semele), and below, v. 39, 'speciem mucronis inanem.' Observe the alliteration, which some would disturb by reading 'rigorem' = 'cruelty.'

23. Unum is contrasted with 'facta nube' v. 25.

Loca non sua, 'caught in strange ground,' i.e. unaccustomed to the darkness of the shades.

25. The first words of this line are taken from Virg. Ae. 12. 254.

29. Memorem, i.e. because he wished to give to Venus the share of his society, which Jupiter decided he should divide between Proserpine and Venus, who were equally in love with him.

32. Poenae, genitive singular, not, as many take it, nom. plural, as = 'the Fury-heroines:' cp. v. 54.

33. Affigunt, an undoubted emendation of 'afficiunt' (MSS.) 'Cupidinem cruci affigunt' are the poet's own words in his preface to the poem.

34. Quisque, either a revival of the ante-classical usage, seen in Plautus and Terence, where 'quis' and 'quisque' are feminine as well as masculine forms; or else, since 'quaeque' is used immediately below, and at v. 66, we must regard this as a general maxim, applicable to men in general as well as to the 'heroides.'

36. Exprobrantes, 'reviling him,' not formally accusing him, v. 33.

37. Expediunt, 'bring out, get ready to punish him with,' as explained in the following lines.

Haec, 'these (the instruments of their own death) they deem most fitting weapons' to assail him with.

Ut, quo quaeque perit, studeat punire dolore.
Haec laqueum tenet, haec speciem mucronis inanem
Ingerit: illa cavos amnes rupemque fragosam,
Insanique metum pelagi et sine fluctibus aequor.
Nonnullae flammas quatiunt trepidoque minantur
Stridentes nullo igne faces. Rescindit adultum
Myrrha uterum lacrimis lucentibus inque paventem
Gemmea fletiferi jaculatur succina trunci.
Quaedam ignoscentum specie ludibria tantum
Sola volunt: stilus ut tenuis sub acumine puncti
Eliciat tenerum, de quo rosa nata, cruorem;
Aut pubi admoveant petulantia lumina lychni.
Ipsa etiam simili genetrix obnoxia culpae
Alma Venus tantos penetrat secura tumultus.
Nec circumvento properans suffragia nato,
Terrorem ingeminat stimulisque accendit amaris
Ancipites Furias, natique in crimina confert
Dedecus ipsa suum: quod vincula caeca mariti
Deprenso Mavorte tulit: quod pube pudenda
Hellespontiaci ridetur forma Priapi:
Quod crudelis Eryx, quod semivir Hermaphroditus.
Nec satis in verbis: roseo Venus aurea serto
Maerentem pulsat puerum et graviora paventem.
Olli purpureum mulcato corpore rorem
Sutilis expressit crebro rosa verbere: quae, jam

40. Cavos amnes, not used here in the common sense of 'deep-channelled streams,' but 'empty,' 'waterless,' as being unreal, so in the next line, 'sine fluctibus aequor,' and v. 43 'nullo igne faces.'

42. Trepido, dative, sc. 'Cupidini,' like 'inque paventem' v. 44.

44. Lucentibus, 'glistening,' like 'gemmea' in next line. Many other conjectures have been made from the impossible 'vigentibus' of the MSS., such as 'ingentibus,' 'lugentibus;' Wernsdorf suggests, with much plausibility, 'uventibus,' comparing Ov. M. 10. 509 (in the story of Myrrha) 'Dat gemitus arbor lacrimisque cadentibus humet.'

45. Gemmea, 'sparkling like jewels;' Ulitius conjectures 'gummea,' a doubtful adjective occurring nowhere else.

48. Cruorem. See Wernsdorf's note on the 'Pervigilium Veneris,' v. 23 'Facta Cypris de cruore deque Amoris osculis;' and below, v. 63.

49. Petulantia, 'mischievous,' 'wanton;' the epithet strictly belongs, of course, to the 'teasing' heroines.

52. Suffragia, 'not hastening to the side' or 'aid of her persecuted son:' a peculiar use of the word.

53. A line almost made up from Virg. Ae. 7. 578 and 11. 337.

54. Ancipites Furias, 'Furies in disguise,' i. e. those that might have been taken for Furies, not 'the wavering heroines,' as though 'poenae' (above, v. 32) meant these. See an exactly similar expression in Epigr. 95. 3 (of Hylas) 'Oscula et infestos inter moriturus amores Ancipites patitur Naiadas Eumenidas.'

55. Caeca, prepared secretly, that surprised her.

Tincta prius, traxit rutilum magis ignea fucum.
Inde truces cecidere minae: vindictaque major
Crimine visa suo, Venerem factura nocentem.
Ipsae intercedunt heroides et sua quaeque
Funera crudeli malunt adscribere fato.
Tum grates pia mater agit cessisse dolentes
Et condonatas puero dimittere culpas.

CXXVII.

IDYLLIA. X. 23–67; 73, 74; 381–417.

A BEAUTIFUL description of the river Moselle, which Julius Scaliger considered by itself sufficient to entitle Ausonius to the name of a great poet. The fondness of Constantine and the succeeding emperors for the city of Treves, on the banks of that river, probably led the court-poet to immortalise it in verse. The occasion of the poem was the triumphal entry, along the Moselle into Treves, made by the emperor Valentinian after his victory over the Alemanni in A.D. 368. See v. 421 foll. of the poem, and Gibbon, c. 25. The first part of the extract celebrates the beauty of the river and its adjoining scenery: the latter claims for the scholars and statesmen of the Belgae and Aquitani a higher appreciation of their merits than they have hitherto enjoyed.

SALVE amnis laudate agris, laudate colonis,
Dignata imperio debent cui moenia Belgae:
Amnis odorifero juga vitea consite Baccho,
Consite gramineas amnis viridissime ripas!
Naviger, ut pelagus; devexas pronus in undas,

65. Suo, which it professed to punish. Factura nocentem, i. e. if the punishment were continued, not Cupid, but Venus, would appear the guilty one, for her punishing him beyond his deserts. 'Facit ira nocentem' is a needless though ingenious correction.

69. Puero, dative after 'condonatas,' 'remit the sins forgiven to her boy.' Gronovius would read 'Et condonatis puerum dimittere culpis.'

2. Dignata imperio. Treves, on the Moselle, reckoned by Ausonius as fourth among the 'Clarae Urbes' of his time, became in the fourth century the residence of the emperors. Constantine the Great, in particular, often held his court there. Vinet however thinks Noviomagus is meant here; cp. v. 11 (of the poem) 'Nivomagum divi castra inclita Constantini.'

3. Juga vitea: of the 'vine-clad slopes' on the Moselle see the full description in vv. 152–162 of the poem.

Ut fluvius, vitreoque lacus imitate profundo,
Et rivos trepido potis aequiparare meatu,
Et liquido gelidos fontes praecellere potu,
Omnia solus habes, quae fons, quae rivus, et amnis
Et lacus, et bivio refluus manamine pontus.
Tu placidis praelapsus aquis nec murmura venti
Ulla, nec occulti pateris luctamina saxi.
Non superante vado rapidos reparare meatus
Cogeris, extantes medio non aequore terras
Interceptus habes, justi ne demat honorem
Nominis, exclusum si dividat insula flumen.
Tu duplices sortite vias, et cum amne secundo
Defluis, ut celeres feriant vada concita remi:
Et cum per ripas nusquam cessante remulco
Intendunt collo malorum vincula nautae.
Ipse tuos quoties miraris in amne recursus,
Legitimosque putas prope segnius ire meatus?

6. Vitreo: so below, v. 33 'Spectaris vitreo per levia terga profundo.'

7. Potis, the adjective, (not 'potes,') is required by the context after 'naviger .. pronus' etc.

Rivos, 'small streams,' as v. 9, contrasted with 'amnis' or 'flumen' = 'a large river;' compare the proverb (Ov. ex Pont. 2. 5, 22) 'e rivo flumina magna facis.'

Trepido; cp. Hor. Od. 2. 3, 12 'obliquo laborat Lympha fugax trepidare rivo.'

10. Bivio .. manamine, i.e. 'with ebb and flow;' 'manamine' is Gronovius' excellent conjecture for the senseless 'munimine' of the MSS. It is true that it is an ἅπαξ λεγόμενον, but Ausonius, like Ovid, is partial to these substantives, as in this one poem 'luctamen,' 'decoramen,' 'simulamen,' 'libamen.' It is not of course meant that there is any tidal action in the Moselle, but that its gentle stream, enabling vessels to be towed against it (see vv. 19, 20), presents the same advantages as the tide in the sea: so below, v. 17 'Tu duplices sortite vias.'

11. Praelapsus, not 'prolapsus' (as Wernsdorf), seems to be favoured by the Epigram on 'Treveri,' v. 6 'Largus tranquillo praelabitur amne Mosella.'

12. Occulti .. saxi: the poet is probably thinking of the Rhine in many parts of its course.

13. Superante vado, 'no projecting shoal compels you to recover the swiftness of your course,' i.e. after interrupting it. There are no rapids or falls in the Moselle. 'Superante' and 'reparare' seem necessary emendations of the 'sperante' and the 'praeparare' of the MSS.

16. Exclusum, i.e. you would not deserve the name of a true, genuine river, if an island cleft your stream, barring it from its even flow.

17. Duplices .. vias, i.e. up and down stream navigation: explained by the following lines.

19. Remulco, 'the never-slackening tow-rope;' 'remulcus' or 'rymulcus' is the Latinized form of the Greek ῥυμουλκεῖν, which however has the first syllable long; Ausonius uses the word again in connexion with the Moselle, Epist. 2. 9 'celerisque remulci Culpabam properos adverso flumine cursus.' For the 'helciarii' of the Tiber, see Martial 4. 64, 22; Prop. 1. 15 (14), 4.

20. Malorum, 'the rope tied to the mast.' Wernsdorf's suggestion of 'mularum,' however ingenious, is unnecessary.

21, 22. Recursus, i.e. the backward voyages up-stream, which are so easy that the river seems to be moving in the same direction as the boats, and are almost more rapid than the 'natural passages' made with the current ('legitimi meatus').

Tu neque limigenis ripam praetexeris ulvis,
Nec piger immundo perfundis litora coeno,
Sicca sed in prima adspergis vestigia lympha.
I nunc, et Phrygiis sola levia consere crustis,
Tendens marmoreum laqueata per atria campum.
Ast ego despectis, quae census opesque dederunt,
Naturae mirabor opus, non cura nepotum
Laetaque jacturis ubi luxuriatur egestas.
Hic solidae sternunt humentia litora arenae,
Nec retinent memores vestigia pressa figuras.
Spectaris vitreo per levia terga profundo,
Secreti nihil amnis habens; utque almus aperto
Panditur intuitu liquidis obtutibus aer,
Nec placidi prohibent oculos per inania venti:
Sic demersa procul durante per intima visu
Cernimus arcanique patet penetrale fluenti;
Cum vada lene meant, liquidarum et lapsus aquarum
Prodit caerulea dispersas luce figuras:
Quod sulcata levi crispatur arena meatu;
Inclinata tremunt viridi quod gramina fundo.
Utque sub ingenuis agitatae fontibus herbae
Vibrantes patiuntur aquas, lucetque latetque
Calculus, et viridem distinguit glarea muscum,

23. Limigenis, better than 'limigeris.' The formation of such adjectives is very common in Ausonius, e. g. 'amnigenus,' 'nubigenus,' 'Aquilonigenus,' etc.

24. Piger = 'by a sluggish course;' the cause of the 'coenum.'

25. Sicca .. lympha, i. e. feet remain unwetted (by sedge or mud) until they touch your very waters.

26. I nunc; see on Prop. 4. 17 (3. 18), 17 foll. 'I nunc tolle animos, et tecum finge triumphos.'

Phrygiis .. crustis, 'Inlay your smooth floors with mosaics of Phrygian marble,' from Synnada, where the quarries were.

29, 30. Cura .. egestas, 'the studied extravagance of spendthrifts, and ruin that delights in squandering.' The simplicity of the 'opus Naturae' is contrasted with the artificial splendour elaborated by wealth. The construction is 'non (loca) ubi cura egestasque luxuriatur.'

34. Amnis, not genitive, but either nominative or vocative.

35. Obtutibus, very rare in the plural, and here awkwardly following the similar compound 'intuitu.'

36. Per inania, 'the clear spaces of the sky.'

40. Caerulea .. figuras, 'shapes of objects visible through the blue transparency of the water.'

41. Quod .. meatu, introducing an instance of one of the 'figurae,' viz. 'the wrinkled sand furrowed by the gentle flow of the water.' We might perhaps have expected 'ut' rather than 'quod,' but the later poets are somewhat free in the use of the latter conjunction: see especially Wernsdorf's Excursus on Calpurn. Ecl. 3. 34.

43. Utque, not, as some take it, = 'how;' still less (with Weber) to be changed into 'usque.' It expresses the comparison of the river to the clearness of 'natural springs' = 'ingenui fontes:' to this 'ut' answers the 'haud aliter' of v. 46.

* * * * * *
Haud aliter placidae subter vada laeta Mosellae
Detegit admixtos non concolor herba lapillos.
* * * * * *
Salve magne parens frugumque virumque Mosella:
Te clari proceres, te bello exercita pubes,
Aemula te Latiae decorat facundia linguae.
Quin etiam mores et laetum fronte severa
Ingenium Natura tuis concessit alumnis.
Nec sola antiquos ostentat Roma Catones,
Aut unus tantum justi spectator et aequi
Pollet Aristides veteresque illustrat Athenas.
Verum ego quid laxis nimium spatiatus habenis
Victus amore tui praeconia detero? Conde
Musa chelyn, pulsis extremo carmine nervis.
Tempus erit, cum me studiis ignobilis oti
Mulcentem curas seniique aprica foventem
Materiae commendet honos: cum facta viritim
Belgarum patriosque canam decora inclyta mores.
Mollia subtili nebunt mihi carmina filo
Pierides tenuique aptas subtemine telas
Percurrent: dabitur nostris quoque purpura fusis.
Quis mihi tum non dictus erit? Memorabo quietos
Agricolas legumque catos fandique potentes,
Praesidium sublime reis; quos curia summos

48. Salve, imitated from Virg. G. 2. 173 'Salve, magna parens frugum, Saturnia tellus, Magna virum.'

50. Facundia. Two declamations by the rhetorician Eumenius of Autun survive, that were delivered at Treves in the presence of Constantine; see also the rhetors enumerated by Ausonius in his 'Professores.'

54. Spectator, an assayer, critic, like Ter. Eun. 3. 5, 18 'elegans formarum spectator.' Ovid uses 'spectare,' and Cicero 'spectatio' for testing metal.

57. Detero, 'mar,' 'weaken,' like Hor. Od. 1. 6, 12 'laudes culpa deterere ingeni.' The poet deprecates verbose and far-fetched praise of Treves.

59. Oti, an old emendation of 'ora' (MSS.), which is without meaning. Ausonius evidently has in his mind Virg. G. 4. 564 'studiis florentem ignobilis oti,' i. e. 'pursuits belonging to a retired life,' too old for business and honours. Cp. Epigr. 34. 15 'Huic ego, quod nobis superest ignobilis oti, Deputo.'

62. Canam, as he did in the pieces entitled 'Professores' and 'Parentalia,' celebrating each notability by himself ('viritim').

65. Fusis, keeping up the metaphor of spinning and weaving. Grand subjects shall also be treated in grand manner; not only will the 'quieti agricolae' be sung in 'mollia carmina' or 'soft simple lays,' but also the 'proceres,' 'senatus,' etc. be celebrated by me. Some texts have 'fastis' for 'fusis.' See his 'Epigrammata Fastorum.' For the use of purple threads in weaving see Dict. Antiq. 'Tela.'

68. Cp. Hor. Od. 2. 13 'Insigne maestis praesidium reis.'

Municipum vidit proceres propriumque senatum:
Quos praetextati celebris facundia ludi
Contulit ad veteris praeconia Quintiliani;
Quique suas rexere urbes purumque tribunal
Sanguine et innocuas illustravere secures;
Aut Italum populos Aquilonigenasque Britannos
Praefecturarum titulo tenuere secundo.
Quique caput rerum Romam populumque patresque
Tantum non primo rexit sub nomine; quamvis
Praefuerit primis. Festinat solvere tandem
Errorem Fortuna suum, libataque supplens
Praemia jam, veri fastigia reddet honoris
Nobilibus repetenda nepotibus. At modo coeptum
Detexatur opus, dilata et laude virorum
Dicamus laeto per rura virentia tractu
Felicem fluvium Rhenique sacremus in undis.

69. Propriumque senatum, 'a senate consisting of its own citizens and statesmen,' not foreigners.

70. Praetextati .. ludi, i. e. schools for youths: cp. Profess. 18. 7 (of the grammarian Marcellus of Narbonne) 'Mox schola, et auditor multus, praetextaque pubes Grammatici nomen divitiasque dedit.'

71. Contulit, 'brought them into comparison with' = 'ranked with.' See Profess. 1. 2.

75. Titulo .. secundo, either 'successful,' or = the 'tantum non primo' of v. 77, inferior only to the power of the emperor; see on Idyll. 4. 47. The poet, with his characteristic vanity, is really speaking of himself here, as in the preceding lines of his own relations and friends. Cp. Epist. 16. 16–27.

77. Tantum non primo, i. e. as 'consul secundus Principi,' Epist. l. c.

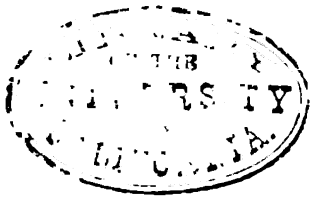
78. Praefuerit; the MSS. have 'Parfuerit;' but Ausonius is referring to the *control* which he exercised, as tutor, over Gratian.

78–81. Festinat .. nepotibus: Weber adopts Gronovius' emendation 'tuum' for the 'suum' of the MSS., deriving the subject of 'festinat' from 'qui rexit' = 'He who has won these honours himself, hastens at length to repair the mistake which, Fortune, thou madest in turning his muse to other themes. Presently will the poet brim for those worthies the cup of praise, hitherto scarce tasted by them, and to each will render the crown of merited fame, which their posterity, ennobled, may in their turn aspire to.' It seems however more direct to take errorem as the omission by Fortune to recognise the merits of the provincials, which is now to be repaired by heaping them and their posterity with honours.

82. Detexatur, i. e. let my task of singing the praises of the Moselle erewhile begun be finished to the end, before I begin the glorification of the heroes.

84. Sacremus, 'enshrine her in the waters of the Rhine,' into which the Moselle flows; 'Deus Rhenus' is found on coins.

CLAUDIUS CLAUDIANUS.



LIFE OF CLAUDIAN.

CLAUDIUS CLAUDIANUS is supposed both from internal (cp. Epist. 1. 20; 5. 3) and external testimony to have been born at Alexandria, and, as Gesner conjectures, of no humble origin. What circumstances brought him to Rome, and how he acquired the patronage of Stilicho, to whose suite he was attached after A.D. 395, is unknown. Through the influence of Stilicho's wife Serena, Claudian married an African lady of rank and wealth at Alexandria (cp. Epist. 2). He lived for the most part, it would seem, at Rome, and perhaps Ravenna, on terms of close intimacy with men of such position and rank as Olybrius, Probinus, and Gennadius, to whom he addresses three of his epistles. From his Preface to the 'De Bello Getico' (vv. 7–10) we learn that Claudian had a brazen statue erected in his honour, and titles conferred upon him, a fact confirmed by an inscription (if genuine) discovered at Rome in the fifteenth century, which asserts that such a statue was erected in the Forum of Trajan by Arcadius and Honorius at the request of the senate, and that the titles of 'Notarius' and 'Tribunus' belonged to the 'praegloriosissimo poetarum' (see the dissertation on this inscription among Gesner's Prolegomena to his edition). On the fall of Stilicho in A.D. 408 the poet's fortunes declined (cp. Epist. 1), and by some licence of expression in one of his youthful epigrams having, as has been supposed, incurred the animosity of Hadrian, Stilicho's successor, he is thought to have withdrawn either to his native Nile ('nostro Nilo' Epist. 5. 3) or to the Court of Theodosius the younger at Constantinople. As no reference however occurs in his works to any date later than A.D. 404, we cannot, in the absence of external testimony as well, be said to know anything for certain of the poet's end. As to Claudian's paganism two pieces of contemporary evidence seem conclusive: Augustine, De Civ. Dei, 5. 26 'Poeta Claudianus. quamvis a Christi nomine alienus;' Orosius, Adv. Pag. 7. 35 'Poeta quidem eximius sed paganus pervicacissimus.' The hymns,

from which an opposite inference has been drawn, are unquestionably spurious. See Milman's note at the end of Gibbon's 30th chapter.

Claudian, the poet-laureate of the great Vandal, is the last of the Latin poets, forming, as Coleridge remarks, the transitional link between the Classic and the Gothic mode of thought. Living as he did in a debased age of literature, four hundred years after the Golden era, born in a foreign country and to the use of another language, he shewed himself no mean genius by rising superior to such heavy disadvantages. Nature had bestowed on him great powers, while Alexandria supplied him with the means of cultivating them. His first poems, he tells us (Epist. 4. 13), were written in Greek, his acquisition of Latin being, as Niebuhr says, a task of love: his first Latin verses were composed during the consulship of Probinus A.D. 395. To a rich imagination and artistic taste he very early added a knowledge of the best poetry of Greece; and from a careful study of Virgil, Ovid, and Statius, apparently his favourite models, he caught the true spirit and pure expression of the Roman Muse. His faults belong almost as much to the age as to the writer. In description he is too copious and detailed; his poems abound with long speeches, many of them turgid in sentiment and pedantic in arrangement; his parade of varied erudition, his partiality for abstruse mythology, and a disposition to philosophize and moralize in season and out of season are just the natural defects of a lettered but uninspired epoch. His versification is correct but monotonous, while its flow is frequently interrupted by the poet's turn for breaking up his hexameter lines into short epigrammatic sentences. See Gibbon's sketch of his career and high estimate of his genius, Hist. Empire, end of chap. 30.

The oldest known MS. of Claudian was assigned by Heinsius (in the Preface to his second edition) to the latter half of the eleventh century. Of an earlier one, used by Giraldus, he was unable to discover any traces at all. The poems for the most part are found separately, some being copied far more frequently than others. Occasionally they are combined with works of another author, as, e. g. the 'Raptus Proserpinae' (probably the earliest poem of Claudian) exists together with the Achilleid of Statius in a MS. of the fourteenth century.

CXXVIII.

CLAUDIUS CLAUDIANUS.

IN RUFINUM. LIB. I. 1–115.

THE fate of Rufinus dispels the religious doubts of the poet, who seeing the prosperous impunity of vice, and the unmerited distress of virtue, had begun to disbelieve in a God of justice and order. The rise of Rufinus is described as that of an emissary of Hell ordained to plague mankind. Alecto convenes a synod of the infernal Powers in envy at the public happiness and peace. On her proposing war with Heaven, Megaera recommends a better plan, viz. that of injuring mankind through a monster of iniquity sent on earth. Rufinus, her pupil, surpasses his instructress in all the arts of crime and fraud, and, as the minister of Theodosius, will succeed in spreading all the desired misery and confusion. See Gibbon, c. 29.

SAEPE mihi dubiam traxit sententia mentem,
Curarent superi terras; an nullus inesset
Rector, et incerto fluerent mortalia casu.
Nam cum dispositi quaesissem foedera mundi,
Praescriptosque mari fines annisque meatus,
Et lucis noctisque vices, tunc omnia rebar
Consilio firmata dei, qui lege moveri
Sidera, qui fruges diverso tempore nasci,
Qui variam Phoeben alieno jusserit igni

1. Dubiam should be taken closely with 'traxit'='distraxit.' For similar sentiments cp. Tac. Ann. 6. 22, and Juv. 13. 86 foll. How indifferent to Christianity Claudian was, this passage, among many others, helps to shew.

4. Foedera mundi, 'the ordinances of heaven' Job: a favourite phrase of Lucretius. Cp. Manilius 3. 55 'Staretque aeterno religatus foedere mundus.' For this sense of 'mundus' see on Catull. 62 (64). 206.

5. Annis, 'the courses fore-appointed to the years,' i.e. through the four seasons. Some editions have 'amnis,' evidently suggested by 'mari:' see also v. 64 foll., and Psalm 104. 9, 10; but the plural would be necessary.

9. Variam, of the phases of the moon: 'Non dimittit facile noster philosophandi occasionem,' Gesner.

Jusserit, subjunctive, as expressing part of the speaker's conviction.

Compleri, solemque suo; porrexerit undis
Litora; tellurem medio libraverit axe.
Sed cum res hominum tanta caligine volvi
Adspicerem laetosque diu florere nocentes,
Vexarique pios, rursus labefacta cadebat
Religio, causaeque viam, non sponte, sequebar
Alterius, vacuo quae currere semina motu
Affirmat, magnumque novas per inane figuras
Fortuna, non arte, regi; quae numina sensu
Ambiguo vel nulla putat, vel nescia nostri.
Abstulit hunc tandem Rufini poena tumultum,
Absolvitque deos: jam non ad culmina rerum
Injustos crevisse queror: tolluntur in altum,
Ut lapsu graviore ruant. Vos pandite vati,
Pierides, quo tanta lues eruperit ortu.
Invidiae quondam stimulis incanduit atrox
Alecto, placidas late cum cerneret urbes.
Protinus infernas ad limina tetra sorores,
Concilium deforme, vocat: glomerantur in unum
Innumerae pestes Erebi, quascumque sinistro
Nox genuit fetu; nutrix Discordia belli,
Imperiosa Fames, leto vicina Senectus,
Impatiensque sui Morbus, Livorque secundis

11. Medio .. axe: Milton's 'self-balanced on her centre:' so Ov. M. 1. 13: cp. Quart. Cons. Hon. 286.

12. Res hominum, i.e. as contrasted with the 'res mundi' etc.; in other words, the *moral* as distinct from the *physical* world.

14. Rursus, in its strict sense, implying alteration, not repetition: 'a change came over his faith:' see on Catull. 20 (22). 11.

15. Causae viam, 'the path' or 'view' of the opposing 'sect' of materialists, like Lucretius and the philosophers he followed.

Sequebar, 'grew disposed to follow,' is the force of the imperfect.

16. Vacuo, 'undirected, unintelligent motion,' not so unusual a sense of 'vacuus' as to need the proposed emendation 'vano.'

18, 19. Quae .. nostri, sc. 'causae viam.' The materialists are divided in opinion ('ambiguo sensu') as to whether there are any gods at all, or, if there be, they feel that these gods know nothing of mankind, which comes to much the same thing practically. Some would read 'ambigua,' making a triple alternative of belief, viz. that the gods are either doubtful existences, or absolutely non-existent, or ignorant of man. The caesural lengthening of 'ambigua' is however harsh. 'Veri' is found in some MSS. for 'nostri.'

20. Tumultum, 'this conflict of the heart,' the doubts spoken of before.

24. Lues, i.e. Rufinus, as we should say the 'plague' of his country. Seneca calls the Sphinx 'saeva Thebarum lues' Phoen. 131.

27. Sorores, here used in a wide sense for all the 'pestes Erebi' mentioned below. Perhaps Milton had this passage in mind when writing Par. Lost, 1. 330 foll. though the concrete images of Moloch, Ashtoreth, etc. in the latter have a great advantage over the personified abstractions of Claudian. Cp. Virg. Ae. 6. 273–281.

32, 33. Secundis anxius, 'vexed at

Anxius, et scisso maerens velamine Luctus,
Et Timor, et caeco praeceps Audacia vultu,
Et Luxus populator opum, quem semper adhaerens
Infelix humili gressu comitatur Egestas;
Foedaque Avaritiae complexae pectora matris
Insomnes longo veniunt examine Curae.
Complentur vario ferrata sedilia coetu,
Torvaque collectis stipatur curia monstris.
Alecto stetit in mediis vulgusque tacere
Jussit, et obstantes in tergum repulit hydros
Perque humeros errare dedit; tum corde sub imo
Inclusam rabidis patefecit vocibus iram:
Siccine tranquillo produci saecula cursu,
Sic fortunatas patiemur vivere gentes?
Quo nova corrupit nostros clementia mores?
Quo rabies innata perit? quid inania prosunt
Verbera? quid facibus nequidquam cingimur atris?
Heu nimis ignavae, quas coelo Jupiter arcet,
Theudosius terris! En aurea nascitur aetas;
En proles antiqua redit. Concordia, Virtus,
Cumque Fide Pietas alta cervice vagantur,
Insignemque canunt nostra de plebe triumphum.
Proh dolor! ipsa mihi liquidas delapsa per auras
Justitia insultat, vitiisque a stirpe recisis
Elicit oppressas tenebroso carcere leges.
At nos indecores longo torpebimus aevo,

prosperity;' 'secundis,' ablative neuter; so perhaps Lucan 7. 20 'anxia .. venturis.'

Scisso: cp. Virg. Ae. 8. 702 'Et scissa gaudens vadit Discordia palla.'

34. Caeco. Recklessness is represented 'blind,' as not seeing the desperate nature of her attempts. Cp. Hor. Od. 1. 18, 14 'quae subsequitur caecus Amor sui.'

39. Ferrata: so Virg. Ae. 6. 280 'Ferreique Eumenidum thalami.' 'Secreta' is also found in one MS.

42. Repulit, 'pushed behind her the snakes that thronged her front,' i. e. in order to speak the better. Cp. In Eutrop. 2. 111 (of Bellona) 'pingues pectebat stragibus hydros.' Claudian here imitates Ov. M. 4. 475 (of Tisiphone) 'obstantes rejecit ab ore colubras.'

47. Quo (Heinsius and Gesner), 'to what purpose?' More may be said for the 'quae' of several editions = 'what means this strange mercy?' For corrupit some texts have 'corripuit.'

48. Quo .. perit, 'to what has our inborn fury decayed?' like Virgil's 'quonam nostri tibi cura recessit?' Ae. 2. 595: cp. G. 4. 324.

48, 49. Inania .. verbera, i.e. lashing the air with our serpents and torches, and hurting none.

53. Alta cervice, i. e. in defiance of Injustice and Vice, a favourite expression of Claudian's. Cp. De Nup. Hon. 84 (36); Bell. Get. 628 (31).

56. Justitia: so in Virg. G. 2. 474 Justice is represented as coming down from heaven, because she had deserted earth altogether in the brazen age.

Omnibus ejectae regnis? Agnoscite tandem
Quid Furias deceat: consuetas sumite vires,
Conventuque nefas tanto decernite dignum;
Jam cupio Stygiis invadere nubibus astra,
Jam flatu violare diem, laxare profundo
Frena mari, ruptis fluvios immittere ripis,
Et rerum vexare fidem. Sic fata cruentum
Mugiit et tortos serpentum erexit hiatus,
Noxiaque effudit concusso crine venena.
Anceps motus erat vulgi: pars maxima bellum
Indicit superis; pars Ditis jura tuentur:
Dissensuque alitur rumor: ceu murmurat alti
Impacata quies pelagi, cum flamine fracto
Durat adhuc saevitque tumor dubiumque per aestum
Lassa recedentis fluitant vestigia venti.
Improba mox surgit tristi de sede Megaera,
Quam penes insani fremitus animique profanus
Error et undantes spumis furialibus irae.
Non nisi quaesitum cognata caede cruorem
Illicitumve bibit, patrius quem fuderit ensis,
Quem dederint fratres. Haec terruit Herculis ora,
Et defensores terrarum polluit arcus;
Haec Athamanteae direxit spicula dextrae;

59. Omnibus .. regnis, i. e. both in heaven and earth; see vv. 50, 51.

63. Violare diem, 'poison with our breath the air of day:' cp. Ov. M. 13. 600 'nigrique volumina fumi Infecere diem.'

65. Rerum .. fidem, 'the stability of things'='foedera mundi' v. 4.

65, 66. Cruentum mugiit, 'spirted blood from her shrieking throat.'

66. Tortos properly belongs to 'serpentum;' 'the writhing serpents with their yawning mouths stood once more upright on her head:' see above, v. 42. For 'tortos' some editions have 'totos.'

69. Tuentur, either 'part are for maintaining the rights of Hell,' i. e. are for defence only, not assault: or 'support the authority of Dis over themselves.' Some MSS. have 'verentur,' a gloss perhaps of 'tuentur.'

70–74. Cp. a somewhat similar image in Milton, P. L. 2. 284 'He scarce had finished, when such murmur fill'd Th' assembly as when hollow rocks retain The sound of blustering winds which all night long Had roused the sea, now with hoarse cadence lull,' etc.

72. Dubium, i. e. wavering between storm and calm: so 'impacata quies' of calm only half restored to the sea.

75, 76. Profanus error, i. e. crime taking an impious, unnatural direction, viz. toward fratricide, incest, and the like, as the next lines shew.

79. Herculis ora. In Eur. Herc. Fur. 835 Iris sends Λύσσα (Νυκτὸς ἔκγονος) to inspire Hercules with παιδοκτόνους φρενῶν παραγμούς. Cp. Sen. Herc. Fur. 982.

80. Polluit arcus, i. e. by killing his wife Megara, and his children. 'Artus' has been conjectured for 'arcus:' but cp. Virg. Ae. 2. 521 'defensoribus istis' (sc. 'armis').

81. Athamanteae; Athamas slew his son Learchus at the promptings of Tisiphone, as Ovid (M. 4. 474) represents it.

Haec Agamemnonios inter bacchata penates
Alternis lusit jugulis; hac auspice taedae
Oedipoden matri, natae junxere Thyesten.
Quae tunc horrisonis effatur talia dictis:
Signa quidem, o sociae, divos attollere contra
Nec fas est, nec posse reor: sed laedere mundum
Si libet, et populis commune intendere letum,
Est mihi prodigium cunctis immanius hydris,
Tigride mobilius feta, violentius Austris
Acribus, Euripi refluis incertius undis,
Rufinus; quem prima meo de matre cadentem
Suscepi gremio. Reptavit parvus in isto
Saepe sinu, teneroque per ardua colla volutus
Ubera quaesivit fletu, linguisque trisulcis
Mollia lambentes finxerunt ora cerastae.
Meque etiam tradente dolos artemque nocendi
Et didicit simulare fidem sensusque minaces
Protegere, et blando fraudem praetexere risu,
Plenus saevitiae lucrique cupidine fervens.
Non Tartessiacis illum satiarit arenis
Tempestas pretiosa Tagi, non stagna rubentis
Aurea Pactoli: totumque exhauserit Hermum,
Ardebit majore siti. Quam fallere mentes
Doctus, et unanimos odiis turbare sodales!
Talem progenies hominum si prisca tulisset,
Pirithoum fugeret Theseus; offensus Orestem

83. Alternis: Orestes killing his mother in requital for her murdering her husband. The image is a bold one.

Jugulis: see on Lucan 7. 326 (76).

86. Cp. the speech of Beelzebub in Milton P. L. 310.

87. Mundum is here used for the 'race of man,' a sense which Gesner thinks is derived from the sacred writers.

90. Mobilius, i. e. nimbler than a tigress pursuing the stealer of the cubs which she has just brought forth; 'fetus' = 'recently delivered:' cp. Ov. M. 13. 802.

93. Isto, more expressive than 'hoc,' 'this hard breast of mine you see.'

97. Etiam, i. e. not only nursing him, but indoctrinating him with fraud and violence.

99. Protegere, 'to screen malicious purposes,' not a common usage of the verb.

102. Tempestas, 'Tagus' rich shower,' strictly the gold dust found in the sands of Tagus when ruffled by the wind, as contrasted with the quiet stream of Pactolus bringing down the gold in its waters ('stagna').

103. Totum: the Hermus receives the Pactolus as a tributary, and also itself yields gold: cp. In Prob. Cons. 51–54.

Exhauserit: 'si,' as often in the poets, is omitted.

107. Fugeret, not exactly = 'fugisset;' rather, 'Theseus *would be known as one* who had to part from Pirithous:' and so with the other tenses following. See on Stat. Silv. 2. 7, 78 (60).

Desereret Pylades; odisset Castora Pollux.
Ipsa quidem fateor vinci, rapidoque magistram
Praevenit ingenio: nec plus sermone morabor:
Solus habet quidquid scelerum possedimus omnes.
Hunc ego, si vestrae res est accommoda turbae,
Regalem ad summi producam principis aulam.
Sit licet ille Numa gravior, sit denique Minos;
Cedet, et insidiis nostri flectetur alumni.

CXXIX.

DE QUARTO CONSULATU HONORII AUGUSTI PANEGYRIS. 121–183.

In these lines Claudian celebrates the Nativity of Honorius. Born in the purple, East and West contended for his origin. All the Pagan choir of Oracles, Diviners, Astrologers, and Augurs exult in the natal day of the Christian prince. The soldier is recognized in his cradle; while an infant he names the year as Consul. The gods loved to play with him as a child, and his queenly mother would often place the premature diadem on his head. His titles rise with his age; the 'Nobilis Puer' grows into the 'Princeps Juventutis:' and the 'Princeps' becomes the 'Caesar.' In sympathy with his rising glories the face of Nature brightens everywhere. See a note on this remarkable passage in Milman's edition of Gibbon, end of c. 30.

Hinc natis mansura fides. Hoc nobilis ortu
Nasceris, aequaeva cum majestate creatus
Nullaque privatae passus contagia sortis.
Omnibus acceptis ultro te regia solum

110. Praevenit: sc. Rufinus: as though the previous words were 'me ipsam, fateor, vincet,' but the change of subject is somewhat awkward.

1. Hinc natis. The clemency of their father Theodosius secured for his sons, Arcadius and Honorius, the attachment of the soldiery and people.

2. Aequaeva, 'born to life-long dignity.' 'The generals and ministers had been accustomed to adore the majesty of the royal infants,' Gibbon c. 29.

4. Omnibus acceptis. 'Ultro' is usually taken with the participle, = Honorius had nothing to contend for or to win; 'all dignities he inherited as the free gift of Nature and his Father' (Gibbon). Might it be taken as meaning, that while all or most (the language of flattery would not be precise as to which) princes were only received, not born into, the

Protulit et patrio felix adolescis in ostro;
Membraque vestitu nunquam temerata profano
In sacros cecidere sinus. Hispania patrem
Auriferis eduxit aquis: te gaudet alumno
Bosporus. Hesperio de limite surgit origo:
Sed nutrix Aurora tibi. Pro pignore tanto
Certatur: geminus te civem vindicat axis.
Herculis et Bromii sustentat gloria Thebas;
Haesit Apollineo Delos Latonia partu;
Cretaque se jactat tenero reptata Tonanti:
Sed melior Delo, Dictaeis clarior oris,
Quae dedit hoc numen regio. Non litora nostro
Sufficerent angusta deo; nec inhospita Cynthi
Saxa tuos artus duro laesura cubili.
Acclinis genetrix auro, circumflua gemmis,
In Tyrios enixa toros: ululata verendis
Aula puerperiis. Quae tum documenta futuri?
Quae voces avium? quanti per inane volatus?
Quis vatum discursus erat? tibi corniger Ammon
Et dudum taciti rupere silentia Delphi;

purple, Honorius was strictly 'Porphyrogenitus' (though this latter title was not in actual use till 500 years later)? The opposition between 'acceptis' and 'protulit,' with which last 'ultro' might equally well be taken, would in this case give more point to the sentence; but 'reliquis' might be expected rather than 'omnibus.'

6, 7. Profano, 'common,' i.e. anything but purple, as opp. to 'sacros,' 'crawled on the bosom of divine parents' or 'were received after birth in sacred swaddling clothes:' so above, v. 3 'privatae contagia sortis.'

7. Hispania. Theodosius was born in the same province, and perhaps the same city, as Trajan and Hadrian, viz. 'Italica,' the ruins of which may be seen not far from Seville. See v. 20 of this poem.

8. Eduxit, 'bore,' 'reared,' as often in Virgil, Spain standing for the mother.

9. Bosporus. Honorius was born at Constantinople, where his father was then reigning as emperor of the East. The Eastern empire is again called 'Aurora' In Ruf. 2. 100 'Talibus urgetur discors Aurora procellis:' so Bell. Gild. 61 (34).

13. Haesit: so Prop. 5 (4). 6, 27 'Cum Phoebus linquens stantem se vindice Delon.'

17. Angusta, 'confined shores,' such as the islands of Delos and Crete.

Cynthi is the rocky mountain in Delos, that gave its name to Apollo and Diana.

18. Laesura, as in some MSS., is preferable to the common 'laesere.'

19. Acclinis. Gesner thinks that Claudian is comparing Flacilla with Latona, as described by Callimachus, Hymn. in Del. 209 ἀπὸ δ' ἐκλίθη ἔμπαλιν ὤμοις Φοίνικος ποτὶ πρέμνον.

20. Tyrios .. toros. 'An apartment of the Byzantine palace was lined with porphyry: and was reserved for the use of the pregnant empresses,' Gibbon, c. 48.

20, 21. Ululata .. puerperiis, said either of the cries of the august empress in travail, or better, 'cries of joy at the adorable birth rang through the palace court.' 'Ululare' is used of *joyful* acclamation by Lucan 6. 258 'laetis ululare triumphis,' and Virgil, Ae. 4. 168.

23. Discursus, 'hurrying to and fro,' in the excitement of expectation.

24. Taciti .. Delphi. Cp. Juv. 6. 555 'quoniam Delphis oracula cessant:' Lucan

Te Persae cecinere magi; te sensit Etruscus
Augur, et inspectis Babylonius horruit astris;
Chaldaei stupuere senes, Cumanaque rursus
Intonuit rupes, rabidae delubra Sibyllae.
Nec te progenitum Cybeleius aere sonoro
Lustravit Corybas: exercitus undique fulgens
Adstitit: ambitus signis augustior infans
Sentit adorantes galeas, redditque ferocem
Vagitum lituis. Vitam tibi contulit idem
Imperiumque dies: inter cunabula consul
Proveheris: signas posito modo nomine fastus;
Donaturque tibi, qui te produxerat, annus.
Ipsa Quirinali parvum te cinxit amictu
Mater et ad primas docuit reptare curules.
Uberibus sanctis immortalique dearum
Crescis adoratus gremio: tibi saepe Diana
Maenalios arcus venatricesque pharetras
Suspendit, puerile decus: tu saepe Minervae
Lusisti clypeo, fulvamque impune pererrans
Aegida, tractasti blandos interritus angues.
Saepe tuas etiam, jam tum gaudente marito,
Velavit regina comas festinaque voti

5. III 'Non ullo saecula dono Nostra carent majore Deum quam Delphica sedes Quod siluit.' Julian was perhaps one of the last who consulted the oracle that had been revived and restored by Hadrian. See Prudentius, Apoth. 438 (4) foll.

26. Horruit, 'shuddered,' i. e. at the portended birth of so great a conqueror.

29, 30. Nec te: thou didst not, like Jupiter, have wild Corybantes to protect thee at thy birth with the clash of their cymbals; but a whole host was ready to greet and shield thee.

31. Augustior, i. e. than Jove himself. For the quantity of ambitus see Ov. M. 1. 37.

32, 33. Ferocem vagitum. 'Illud ingenium ludibundum Alexandrini poetae agnoscas,' Gesner. Statius describes Lucan's infant cries as musical, Silv. 2. 7, 37 'Primo murmure dulce vagientem.'

35. Proveheris: Honorius, when only two years old, was made Consul.

Signas .. fastus: 'thy name, scarce given, marks the Calendar of the year.' He appears in the Fasti for A.D. 386, entitled 'Nobilissimus Puer.' 'Fastus' of the 4th declension is a later form for 'fasti' found in Silius 2. 10 and Lucan 10. 186 (where for 'fastibus' some read 'fascibus'). The next line involves an inaccuracy, as the year named from Honorius was not A.D. 384, the year of his birth, but 386, the year of his consulship. The former however, at the expense of truth, seemed to convey the most flattering compliment.

37. Quirinali .. amictu, Virgil's 'Quirinali trabea' Ae. 7. 612, the white purple-striped robe, which Romulus wore, and the consuls after him.

39–44. The goddesses here do not represent the empresses and princesses, nor are their statues meant. All is pure myth, expressive of divine childhood: cp. Virg. E. 4. 15, 16.

43, 44. Impune, 'unhurt' by the Medusa's head on the shield of Athena, which changed those who looked at it into stone. The hair of Medusa had been turned into serpents by Athena.

Blandos, that were tame and gentle to thee.

Praesumptum diadema dedit: tum levibus ulnis
Sustulit et magno porrexit ad oscula patri.
Nec dilatus honor: mutatus principe Caesar
Protinus aequaris fratri; nec certius unquam
Hortati superi: nullis praesentior aether
Adfuit ominibus. Tenebris involverat atra
Lumen hiems, densosque Notus collegerat imbres:
Sed mox, cum solita miles te voce levasset,
Nubila dissolvit Phoebus, pariterque dabantur
Sceptra tibi mundoque dies: caligine liber
Bosporus adversam patitur Chalcedona cerni.
Nec tantum vicina nitent; sed tota repulsis
Nubibus exuitur Thrace: Pangaea renident,
Insuetosque palus radios Maeotia vibrat.
Non Boreas nimbos, non Sol ardentior egit;
Imperii lux illa fuit: praesagus obibat
Cuncta nitor, risitque tuo Natura sereno.

CXXX.

DE NUPTIIS HONORII ET MARIAE. 49–110.

CUPID, eager to convey to Venus the intelligence of the Emperor Honorius' passion for his cousin Maria, the daughter of Stilicho, flies to his mother's abode in Cyprus. 'The picture of the Cyprian grove, the seat of harmony and love, the triumphant progress of Venus over her native seas, and the mild influence which her presence diffused in the palace of Milan, express to every age the natural sentiments of the heart in the just and pleasing language of allegorical fiction,' Gibbon, c. 29 (end).

48. Magno, 'tall,' and so explaining 'sustulit.' Gibbon speaks of the 'graceful majesty of the person of Theodosius' c. 26.

49. Mutatus .. Caesar, i. e. from being 'princeps Juventutis' thou becomest 'Caesar,' and bearest these titles in common with Arcadius.

51. Nullis, not with the ablative 'ominibus,' but the dative with 'adfuit,' understanding 'principibus.'

54. Levasset, i. e. 'proclaimed thine elevation.' Gesner thinks that reference is made at the same time to the practice of raising ('chairing') the young emperor on the soldiers' shields, mentioned by the historians of the period.

61, 62. Non Boreas .. fuit, 'it was not Boreas, nor Sol more fiery than usual, that chased the clouds, but the brilliance of the new emperor.'

63. Tuo .. sereno, 'in the calm which thou hadst caused.'

Mons latus Eoum Cypri praeruptus obumbrat,
Invius humano gressu, Phariumque cubile
Proteos et septem despectat cornua Nili.
Hunc neque canentes audent vestire pruinae;
Hunc venti pulsare timent; hunc laedere nimbi.
Luxuriae Venerique vacat: pars acrior anni
Exulat; aeterni patet indulgentia veris.
In campum se fundit apex: hunc aurea saepes
Circuit et fulvo defendit prata metallo.
Mulciber, ut perhibent, his oscula conjugis emit
Moenibus et tales uxorius obtulit arces.
Intus rura micant, manibus quae subdita nullis
Perpetuum florent, Zephyro contenta colono:
Umbrosumque nemus, quo non admittitur ales,
Ni probet ante suos diva sub judice cantus.
Quae placuit, fruitur ramis; quae victa, recedit.
Vivunt in Venerem frondes omnisque vicissim
Felix arbor amat: nutant ad mutua palmae
Foedera; populeo suspirat populus ictu;
Et platani platanis alnoque assibilat alnus.
Labuntur gemini fontes; hic dulcis, amarus
Alter, et infusis corrumpunt mella venenis,
Unde Cupidineas armavit fama sagittas.
Mille pharetrati ludunt in margine fratres,

1. Eoum, i. e. the south-eastern corner of Cyprus, Egypt being situated due south. Some MSS. have 'Ionium,' but it is doubtful if this name was applied to the Mediterranean so far eastwards; besides, that epithet would not characterize one side of the island more than another.

2. Gressu, best taken perhaps as a dative = 'gressui,' a common form of that case in the poets.

Pharium is the true reading, not 'varium.' Proteus, the mythical king of Aegypt, is particularly associated with Pharos by Homer, Od. 4. 354, 5 Νῆσός ἐστιτά τις ἐστι πολυκλύστῳ ἐνὶ πόντῳ Αἰγύπτου προπάροιθε, Φάρον δέ ἑ κικλήσκουσιν (where Menelaus consults Proteus): Ib. v. 385 foll.

8. In campum, 'its summit spreads itself into table-land.' One MS. gives 'desidit' for 'se fundit.'

13. Perpetuum: a poetical form of the adverb, used by Statius and later authors for 'perpetuo.'

Zephyro..colono: 'Suavissima imago et Alexandrinum spirans ingenium,' Gesner. G. Herbert ('Providence'): 'Winds grew gardeners.'

17. Vivunt in Venerem: 'live to love' = 'ad Venerem exercendam.' The theory of the 'Loves of the Plants' had before Claudian's time been broached by Theophrastus and Pliny. Cp. Prop. 1. 19 (18), 19.

19. Ictu, 'the heart of poplar unto poplar beats.'

20. Assibilat, 'whispers responsively,' used of wind by Ausonius Mosella 258. Cp. Aristoph. Nub. 1008 ὅταν πλάτανος πτελέᾳ ψιθυρίζῃ.

22. Corrumpunt, not 'corrumpit,' is obviously the original reading, having 'fontes' for its subject. This allegory picturesquely expresses Sappho's γλυκὺπικρον ἔρος.

Ore pares, similes habitu, gens mollis Amorum.
Hos Nymphae pariunt, illum Venus aurea solum
Edidit; ille deos coelumque et sidera cornu
Temperat et summos dignatur figere reges:
Hi plebem feriunt. Nec cetera numina desunt.
Hic habitant nullo constricta Licentia nodo,
Et flecti faciles Irae, vinoque madentes
Excubiae, Lacrimaeque rudes, et gratus amantum
Pallor, et in primis titubans Audacia furtis,
Jucundique Metus, et non secura Voluptas;
Et lasciva volant levibus Perjuria pennis.
Hos inter petulans alta cervice Juventas
Excludit Senium luco. Procul atria divae
Permutant radios, silvaque obstante virescunt.
Lemnius haec etiam gemmis extruxit et auro,
Admiscens artem pretio, trabibusque smaragdis
Supposuit caesas hyacinthi rupe columnas.
Beryllo paries et iaspide lubrica surgunt
Limina, despectusque solo calcatur achates.
In medio glebis redolentibus area dives
Praebet odoratas messes: hic mitis amomi,
Hic casiae matura seges, Panchaia turgent
Cinnama, nec sicca frondescunt vimina costo,
Tardaque sudanti prorepunt balsama ligno.
Quo postquam delapsus Amor longasque peregit

26. Illum, sc. 'Cupidinem,' 'Prince of the Loves' just spoken of, from the 'Cupidineas' of v. 23.

28. Dignatur: his true power is over gods, but 'he condescends to plant in kings the shafts ('cornu' v. 27) of love.' The 'Loves' content themselves with lesser game.

31. Flecti faciles, i. e. because lovers' quarrels are proverbially short.

32. Rudes, 'strange,' 'unfamiliar,' unlike any tears shed before, as Shakspeare's As You Like It (of Love), 'It is to be all made of sighs and tears,' or 'awkward tears,' lovers being naturally more used to smiles.

38. Permutant .. virescunt: the rays of the palace, shot far and wide, mingle with the hues of surrounding objects, and the gold blends with the green of the grove that stands in its front.

39. Etiam, i e. over and above its natural beauty Vulcan had added art.

40. Trabibusque smaragdis. Emerald beams rest on sapphire pillars. 'Smaragdis' (or Qy. 'smaragdi,' the next line beginning with an 's') = 'smaragdinis,' ablative in apposition.

41. Hyacinthi, a stone of the colour of the flower. Claudian is fond of details as regards jewels: cp. Quart. Cons. Hon. 585 foll.: Laud. Stil. 2. 88 foll.

43. Solo, i.e. the palace is floored with agate as though of no value.

Achates, called from the river in Sicily where the stone was first found.

48. Tardaque; a good instance of the sound suited to the sense of the line. Claudian may have had in mind Ov. M. 10. 307 'Sit dives amomo Cinnamaque costumque suam sudataque ligno Tura ferat' etc.

Penna vias; alacer passuque superbior intrat.
Caesariem tum forte Venus subnixa corusco
Fingebat solio; dextra laevaque sorores
Stabant Idaliae. Largos haec nectaris imbres
Irrigat: haec morsu numerosi dentis eburno
Multifidum discrimen arat: sed tertia retro
Dat varios nexus et justo dividit orbes
Ordine, neglectam partem studiosa relinquens.
Plus error decuit; speculi nec vultus egebat
Judicio: similis tecto monstratur in omni,
Et rapitur quocumque videt. Dum singula cernit
Seque probat, nati venientis conspicit umbram;
Ambrosioque sinu puerum complexa ferocem.

CXXXI.

DE BELLO GILDONICO. 28–127.

THE goddess of Rome, dejected and weak, appears before the throne of Jupiter, beseeching to be defended from the imminent danger of famine, caused by the revolt of Gildo, the tyrant of Africa, A.D. 386–398. She complains that her former strength and glory are gone with her republican institutions. Under the Empire she had acquired regular corn-supplies from Egypt and Libya: but of these the former had been withdrawn to the Eastern empire; and now cut off from the latter by the insolence of Gildo, she seems to be doomed to starvation, a pitiable return for all her past conquests on African shores, and over African chiefs. It were better to return to the narrow limits of her once happy and contented republic than to starve with the huge population of an enfeebled empire; rather would she perish under the sword of another Brennus or Porsena, than in the pangs and ignominy of Famine. See Gibbon, c. 29.

50. Superbior, 'prouder than ever before,' i.e. at having inflamed Honorius with love: see v. 117 of the poem, 'immane tropaeum Retulimus: nostrum jam sentit Honorius arcum.'

52. Sorores: the Graces are probably here meant.

55. Discrimen, the 'parting' of the hair, as in Ov. Ars Am. 2. 303 'Compositum discrimen erit: discrimina lauda.'

57. Neglectam .. studiosa: a designed antithesis to express the studied negligence that adds to beauty.

59, 60. Similis .. videt: she needs no mirror, for the marble and jewelled house reflects her face on every side, and whithersoever she looks, her image glances on the walls. For rapitur, thus strangely used, Prof. Conington happily conjectures 'capitur,' as Virg. Ae. 8. 311 'Miratur, facilesque oculos fert omnia circum Aeneas, capiturque locis.'

62. Ferocem, 'spirited,' 'insolent:' as above, v. 50 'superbior intrat.'

Si mea mansuris meruerunt moenia nasci,
Jupiter, auguriis; si stant immota Sibyllae
Carmina; Tarpeias si necdum respuis arces:
Advenio supplex, non ut proculcet Araxem
Consul ovans, nostraeve premant pharetrata secures
Susa, nec ut rubris aquilas figamus arenis.
Haec nobis, haec ante dabas: nunc pabula tantum
Roma precor: miserere tuae, Pater optime, gentis;
Extremam defende famem. Satiavimus iram,
Si qua fuit: lugenda Getis et flenda Suevis
Hausimus; ipsa meos exhorret Parthia casus.
Quid referam morbive luem, cumulosve repletos
Stragibus, et crebras corrupto sidere mortes?
Aut fluvium per tecta vagum summisque minantem
Collibus? ingentes vexi submersa carinas,
Remorumque sonos et Pyrrhae saecula sensi.
Hei mihi! quo Latiae vires Urbisque potestas
Recidit? in qualem paulatim fluximus umbram?
Armato quondam populo patriisque vigebam
Consiliis: domui terras urbesque revinxi

1. Meruerunt, as Gesner explains, 'fato quodam propitio consecuta sunt.' 'Mansuris' is the emphatic word. Observe the strong alliteration here.

3. Necdum = 'et si nondum:' but it appears rather to be used indiscriminately with 'nondum:' cp. In Ruf. 2. 206. 'Nec' is of course an older form of the negative than 'non.'

4. Araxem, denoting the Scythians and Bactrians. Most MSS. give 'Oaxen,' which being in Crete (see Virg. E. 1. 66 'Cretae veniemus Oaxen') is wholly inapplicable here, unless it can stand for the 'Oxus.'

5, 6. Pharetrata..Susa, i.e. the capital of the Parthian archers or *ἱπποτοξόται*.

Secures, the axes borne amid the consular 'fasces.'

7. Pabula: 'the subsistence of Rome depended on the harvests of Africa, and it was evident that a declaration of war with its prince would be the signal of famine' (Gibbon). See below, v. 43 'Pascimur arbitrio Mauri.'

10. Getis .. Suevis, i.e. that might stir the pity of our deadliest foes. Lucan and Silius also use the open form 'Suēvi.'

11. Exhorret, perhaps found nowhere else but here: 'exhorresco' is the classical form. The rarity of the word probably accounts for the 'horreret,' 'horrebat' etc. of some editions.

12. Cumulos: some texts have 'tumulos;' but the former is more forcible. We have the same variety in Prob. Cons. v. 110 'Crescunt in cumulum strages.'

13. Corrupto sidere, 'from the poisoned air:' so Nemesianus Cyn. 211 'letale periclum Quod seu coelesti corrupto sidere manat.' Cp. Virg Ae. 3. 138 'Corrupto coeli tractu.' The state of the air was caused by the constellations, according to Roman belief.

14. Vagum: cp. Hor. Od. 1. 2, 18 (which Claudian has evidently in his mind) 'vagus et sinistra Labitur ripa.'

18. Recidit, better than the 'decidit' of many editions. The first syllable of 'recĭdo' is commonly long in the poets, of 'recīdo' never.

19, 20. Armato . . consiliis, i.e. through the arms of the whole people, and the wisdom of my senators, I won strength and fame. Bentley on Hor. Od. 3. 6, 20 doubts if 'patriis' could mean anything but 'Romuli (why not rather 'Martis'?) parentis consiliis.' With some

Legibus; ad solem victrix utrumque cucurri.
Postquam jura ferox in se communia Caesar
Transtulit, et lapsi mores, desuetaque priscis
Artibus in gremium pacis servile recessi,
Tot mihi pro meritis Libyam Nilumque dedere,
Ut dominam plebem bellatoremque senatum
Classibus aestivis alerent, geminoque vicissim
Litore diversi complerent horrea venti.
Stabat certa salus: Memphis si forte negasset,
Pensabam Pharium Gaetulis messibus annum.
Frugiferas certare rates lateque videbam
Punica Niliacis concurrere carbasa velis.
Cum subiit par Roma mihi, divisaque sumpsit
Aequales Aurora togas, Aegyptia rura
In partem cessere novam: spes unica nobis
Restabat Libye, quae vix aegreque fovebat
Solo ducta Noto, nunquam secura futuri,
Semper inops, ventique fidem poscebat et anni.
Hanc quoque nunc Gildo rapuit sub fine cadentis
Auctumni: pavido metimur caerula voto,
Puppis si qua venit, si quid fortasse potenti

good MSS. he reads 'Armatis quondam populi patrumque vigebam Conciliis,' an excellent description, it must be allowed, of the 'Comitia Centuriata' under the Republic.

22. A remarkable instance of Republican sympathies boldly expressed by a court poet, more natural in the mouth of Tacitus: cp. Ann. 1. 2 'Munia senatus, magistratuum, legum in se trahere.' See a similar outburst of Republican patriotism, not probably displeasing to Stilicho, Laud. Stil. 1. 325–333.

25. Meritis, ironical, i. e. as a reward for yielding my independence.

Dedere is awkward without a subject: 'Caesares' may be understood from v. 22.

26. Dominam .. bellatorem, ironical: 'plebem' includes a sneer as contrasted with the 'populus' (v. 19) of Republican days.

27, 28. Gemino .. diversi: i. e. the south winds wafting the corn ships from Africa, the east wind from Egypt.

30. Annum, i. q. 'annonam,' as Lucan 3. 70 'Effusis magnum Libye tulit imbribus annum.'

33. Par Roma, Constantinople. 'Egypt, a small and populous tract, was still capable of exporting, each year, 260,000 quarters of wheat for the use of Constantinople,' Gibbon, c. 40.

34. Aequales .. togas, 'adopted Roman dress,' perhaps also implying that the Eastern empire was as populous as the West, which at first was the case.

Aurora, of the Eastern empire: cp. Quart. Cons. Hon. 130 (10) 'Sed nutrix Aurora tibi.'

36, 37. Quae .. Noto, i. e. if the south wind did not blow, there was no more any Egypt for corn to come from with an easterly breeze. 'Spes,' not 'Libye,' is of course the subject of 'quae .. ducta.'

38. Venti fidem, 'required certainty both of produce and wind' to convey it: cp. Hor. Od. 3. 16, 30 'segetis certa fides meae.'

40. Metimur, sc. 'oculis;' we gaze for ships and calculate how soon they can arrive.

Vel pudor extorsit domino, vel praedo reliquit.
Pascimur arbitrio Mauri, nec debita reddi,
Sed sua concedi jactat gaudetque diurnos,
Ut famulae, praebere cibos, vitamque famemque
Librat barbarico fastu vulgique superbit
Fletibus et tantae suspendit fata ruinae.
Romuleas vendit segetes et possidet arva
Vulneribus quaesita meis. Ideone tot annos
Flebile cum tumida bellum Carthagine gessi?
Idcirco voluit contempta luce reverti
Regulus? haec damnis, genitor, Cannensibus emi?
Incassum toties lituis navalibus arsit
Hispanum Siculumque fretum? vastataque tellus,
Totque duces caesi, ruptaque immissus ab Alpe
Poenus, et attonitae jam proximus Hannibal Urbi?
Scilicet, ut domitis frueretur Barbarus Afris,
Muro sustinui Martem noctesque cruentas
Collina pro turre tuli? Gildonis ad usum
Carthago ter victa ruit? Hoc mille gementis
Italiae clades impensaque saecula bello,
Hoc Fabius fortisque mihi Marcellus agebant,
Ut Gildo cumularet opes? Haurire venena
Compulimus dirum Hannibalem, fractumque Metello

42. Domino vel praedo, i. e. Gildo, as a prince, may condescend to allow something to Rome; as a robber, he may spare us his leavings.

48. Romuleas, i. e. won through conquest by the children of Romulus.

53, 54. Lituis .. arsit .. fretum, somewhat violent metaphors. Cp. Aesch. Pers. 395 σάλπιγξ δ' ἀὐτῇ πάντ' ἐκεῖν' ἐπέφλεγεν; Virg. Ae. 11. 147 'incendunt clamoribus urbem;' ib. 10. 894; Shakspeare's 'what fire is in my ears.' Gesner explains it by 'motus ille intestinus et turbidus qui existit in concursu classium post signa lituis data concurrentium et miscentium omnia.'

55. Immissus is preferable to the 'emissus' of many editions. The Alps were not Hannibal's starting-point, but the heights from which he 'sprang on' Rome: cp. De Bell. Get. 641 (44) 'Cimbrica tempestas aliasque immissa per Alpes' (where there is no variety of reading).

56. Proximus. Here and below at v. 59 Claudian seems to imitate Juv. 6. 290 'proximus urbi Hannibal et stantes Collina turre mariti.'

57. Domitis, i. e. 'which I subdued, not he.'

58. Muro, the emendation of Heinsius for 'Mauro' (MSS.), which does not suit the context.

59. Collina: see Livy 26. 10 'Placuit consules circa portas Collinam Esquilinamque ponere castra.' 'Turris' is the fortified gate.

60. Ter, in reference to the three Punic wars. The last syllable of 'ruit' is lengthened in caesura.

64. Hannibalem is Barth's conjecture in place of 'Syphacem,' which appears in all the MSS., but which militates not only against history, but metre, the penultima being always long. Some copyist must have altered 'Hannibalem' into 'Syphacem,' thinking probably that the context required the mention of a Numidian prince, or, as Gesner suggests, from some

Traximus immanem Marti sub vincla Jugurtham;
Et Numidae Gildonis erunt? Proh funera tanta!
Proh labor! In Bocchi regnum sudavit uterque
Scipio? Romano vicistis sanguine Mauri?
Ille diu miles populus, qui praefuit orbi,
Qui trabeas et sceptra dabat, quem semper in armis
Horribilem gentes, placidum sensere subactae,
Nunc inhonorus, egens, perfert miserabile pacis
Supplicium, nulloque palam circumdatus hoste
Obsessi discrimen habet. Per singula letum
Impendet momenta mihi, dubitandaque pauci
Praescribunt alimenta dies. Heu prospera fata!
Quid mihi septenos montes turbamque dedisti,
Quae parvo non posset ali? Felicior essem
Angustis opibus: mallem tolerare Sabinos,
Et Veios. Brevior duxi securius aevum:
Ipsa nocet moles. Utinam remeare liceret
Ad veteres fines, et moenia pauperis Anci!
Sufficerent Etrusca mihi Campanaque culta,
Et Quincti Curiique seges, patriaeque petenti
Rusticus inferret proprias dictator aristas.
Nunc quid agam? Libyam Gildo tenet, altera Nilum.
Ast ego, quae terras humeris Pontumque subegi,

confusion with Sophonisba, wife of Syphax, who drank the poison sent her by Masinissa.

67, 68. In Bocchi regnum .. Mauri. 'Was it to win for Bocchus a sceptre that the Scipios toiled? was it to give victory to Moors that Rome shed her blood?' It is better, as in Weber, to make the sentence interrogative, than, with Gesner, categorical. The latter thinks the second clause means that the victory of the Mauritanians was endurable, because later they became such firm friends to Rome.

70. In armis: see on Prop. 4 (3). 22, 19 'Armis apta magis tellus quam commoda noxae.'

72. Pacis .. supplicium, 'endures the piteous penalty of peace,' i. e. humiliation and impotence: Claudian is thinking of Juv. 6. 292 'Nunc patimur longae pacis mala.'

75, 76. Dubitandaque .. dies, i.e. the few short days (that it will last) limit the consumption of our food, and perilous is the supply of more. Claudian sometimes becomes obscure by awkward attempts to condense.

77. Dedisti, sc. 'Jupiter,' to whom the speech in the main is addressed: see v. 2. 'Dedistis' was only read to refer it to 'fata,' for which last Heinsius suggests 'fati.'

79. Tolerare, content with the Sabines and Veientines for neighbours, had her empire stretched no further than these territories.

80. Brevior, i. e. when of narrower compass. Lines like these, broken up into short epigrammatic sentences, are quite in Claudian's style: e. g. see vv. 339–346 of this poem.

85. Proprias, i. e. not depending on importation. Cincinnatus might offer not only his services as a general, but his produce as a farmer to his distressed country.

86. Altera, sc. 'Roma' = Constantinople: see above, v. 34.

87. Humeris appears in all the MSS.;

Deseror: emeritae jam praemia nulla senectae.
Di, quibus iratis crevi, succurrite tandem,
Exorate Patrem: tuque o, si sponte per altum
Vecta Palatinis mutasti collibus Idam,
Praelatoque lavas Phrygios Almone leones,
Maternis natum precibus jam flecte, Cybebe.
Sin prohibent Parcae, falsisque elusa vetustas
Auspiciis, alio saltem prosternite casu,
Et poenae mutate genus. Porsenna reducat
Tarquinios: renovet ferales Allia pugnas.
Me potius saevi manibus permittite Pyrrhi:
Me Senonum furiis, Brenni me reddite flammis.
Cuncta fame leviora mihi.

CXXXII.

DE LAUDIBUS STILICHONIS.

Lib. II. 100–172.

THE poet here portrays the moral virtues of Stilicho—his justice, temperance, and freedom from avarice and ambition. Property and character were alike safe under his administration; virtue, art, and literature never failed to receive from him their rewards. Unbeguiled by sloth, self-indulgence, or sensuality, he was the darling of the soldiery, from whom he never withheld their rights, while he always treated them with affability, and due appreciation of individual excellence. The emperor's father-in-law was always the plain and modest citizen; while the wit and wisdom of his conversation suited alike the philosopher and the soldier.

'juvenis' and 'numeris' have been conjectured. Barth illustrates the expression in the text by Sesostris' famous inscription given by Hdt. 2. 106 ἐγὼ τήνδε τὴν χώρην ὥμοισι τοῖσι ἐμοῖσι ἐκτησάμην.

88. Emeritae: metaphor from warfare; 'having served out my time no prize awaits me in my old age.' Martial 7. 63, 11.

91. Mutasti. For the translation of Cybele to Rome see Ov. Fast. 4. 255 foll., and Livy 29, c. 11 and 14.

92. Almone: Ov. l. c. 'Est locus in Tiberim qua lubricus influit Almo.' Cp. Lucan 1. 600 'Et lotam parvo revocant Almone Cybeben.'

93. Natum, i e. Jupiter. The Cretan Rhea, wife of Cronos, having been identified with the Phrygian Cybele, the latter is here called the 'mother of Jove.' Cp. Virg. Ae. 9. 82 foll.

94. Prohibent. If the Fates prevent Jupiter from saving Rome from destruction, at least let the latter be wrought in some other way than by famine.

94, 95. Falsisque . . auspiciis, 'and antiquity has been deceived by flattering auguries.'

Omnes praeterea, puro quae crimina pellunt
Ore deae, junxere choros unoque receptae
Pectore diversos tecum cinguntur in usus.
Justitia utilibus rectum praeponere suadet,
Communesque sequi leges, injustaque nunquam
Largiri sociis: durum Patientia corpus
Instruit, ut nulli cupiat cessisse labori;
Temperies, ut casta petas; Prudentia, ne quid
Inconsultus agas; Constantia, futile ne quid
Infirmumque geras. Procul importuna fugantur
Numina, monstriferis quae Tartarus edidit antris.
Ac primam scelerum matrem, quae semper habendo
Plus sitiens patulis rimatur faucibus aurum,
Trudis Avaritiam; cujus fidissima nutrix
Ambitio, quae vestibulis foribusque potentum
Excubat et pretiis commercia pascit honorum,
Pulsa simul: nec te gurges corruptior aevi
Traxit ad exemplum; qui jam firmaverat annis
Crimen, et in legem rapiendi verterat usum.
Denique non dives sub te pro rure paterno,
Vel laribus pallet; non insidiator oberrat

1, 2. Puro .. ore, 'who with the light of their clear eye scatter the darkness of guilt:' cp. Proverbs 20. 8 'Rex dissipat omne malum intuitu suo.' One MS. has 'orbe' for 'ore.'

3. Cinguntur = 'accinguntur:' as In Ruf. 1. 49, 'apply themselves,' middle sense; just as conversely 'cingunt se' is used for the passive occasionally. There may be at the same time the notion of the goddesses being lodged in the breast, and so being girded, when the latter is girded.

5. Communes, 'impartial.'

Injustaque, 'and never even on friends bestow more than is their due.' Heinsius's conjecture 'largiri facilis' for 'l. sociis' is unnecessary.

8. Temperies, in the later poets, is used in the sense of 'temperantia' or σωφροσύνη: cp. Stat. Silv. 2. 6, 49.

11. Numina, of the Powers of Vice, as 'Deae' v. 2 of the Virtues: cp. De Nup. Hon. 77 (29) 'nec cetera numina desunt,' said of 'Licentia,' 'Irae,' 'Audacia' etc.

Monstriferis, like several adjectives compounded with 'fero,' is a coinage of the later poets, and an especial favourite with Val. Flaccus.

16. Commercia pascit, 'and feeds the traffic in public offices with her bribes,' i. e. the marketing of honours increases with the increase of readiness to bribe. Some would read 'poscit.' Ambition is thus called the 'nurse' of Avarice, because her eagerness to win honours by corruption feeds and keeps alive the appetite for money.

19. Rapiendi, with 'usum,' 'the practice of greed time had changed into a law,' i. e. the law seemed to sanction what it made no efforts to repress. 'Rapere' may apply as well to the unlawful getting of honours, as to the unlawful snatching of their price. 'Qui .. usum' are supported by better authority than 'quod .. usus.' Stilicho's integrity is still more firmly established by the unwilling evidence of the contemporary historian Zosimus: see Gibbon, c. 29.

21. Pallet. 'Pendet' is found in some

Facturus quemcumque reum; non obruta virtus
Paupertate latet: lectos ex omnibus oris
Evehis, et meritum, non quae cunabula, quaeris;
Et qualis, non unde satus. Sub teste benigno
Vivitur; egregios invitant praemia mores.
Hinc priscae redeunt artes; felicibus inde
Ingeniis aperitur iter despectaque Musae
Colla levant; opibusque fluens et pauper eodem
Nititur ad fructum studio, cum cernat uterque,
Quod nec inops jaceat probitas, nec inertia surgat
Divitiis. Nec te jucunda fronte fefellit
Luxuries, praedulce malum, quae dedita semper
Corporis arbitriis hebetat caligine sensus
Membraque Circaeis effeminat acrius herbis;
Blanda quidem vultus, sed qua non tetrior ulla
Interius: fucata genas et amicta dolosis
Illecebris torvos auro circumlinit hydros.
Illa voluptatum multos innexuit hamis:
Te nunquam conata capit. Non prava libido
Stupris advigilat; non tempora somnus agendi

MSS.: the meaning would be much the same: 'none is anxious or fearful.'

Insidiator, i.q. 'delator,' 'false, treacherous accuser.'

22. Facturus, the best reading, the emphasis being on 'quemcunque.' Some MSS. have 'fracturus,' as Laud. Stil. 1. 362 'Fracturumque reos humili sub judice vultus.' Heinsius suggests 'acturus.'

24. Evehis, 'exalt' sc. 'in honores:' generally qualified by some such words as 'ad deos' (Hor. Od. 1. 1, 6), 'ad aethera' (Virg. Ae. 6. 130), 'in coelum' (Juv. 1. 38).

Non quae rests on better authority than 'nunquam.' If the following words do not involve tautology, the first part of the sentence regards the birth-place ('cunabula'), the second the 'parentage' of the candidate.

29. Opibus fluens. This use of 'fluo' for 'affluo' is rarely, if ever, found in classical writers; we find an early instance in Plaut. M. G. 4. 8, 12 'fluat facetiis.'

31. Quod. 'Cum cadente latinitate frequens usus τοῦ quod invaluit, idque non solum ubi infinitivus cum accusativo sed adeo, ubi "ut" requirebatur, poni coeptum est.' Wernsdorf, Excursus to Calpurn. Ecl. 3. 34: see Madv. L. Gr. § 398 b, obs. 3. 'Scio quod . . amet' is however found in Plautus, Asin. 1. 1, 37. Claudian uses it after 'credo' in Rapt. Pros. 3. 223 'Nec credit quod bruma rosas innoxia servet;' after 'promitto' Epist. 2. 39; and after 'cerno' Laud. Stil. 2. 130 (31).

34. Sensus, not the bodily senses, but the feelings and faculties of mind (below, v. 56).

35. Effeminat, a word used by Cicero frequently but not found in any good poet but Claudian.

37. Interius, 'inwardly,' not 'when looked at nearer,' as opp. to 'vultus.' Heinsius made out from the MSS. 'ultrices,' which he takes with 'genas,' but with what meaning does not appear. Gesner suggests 'Ultricum' = 'Furiarum,' thus providing a subject for 'ulla.'

38. Circumlinit, 'covers them up with gold,' to hide them from her victims: Ovid (M. 11. 136) calls Midas 'circumlitus auro.' Some read 'circumligat,' and 'circumfluit.'

40. Nunquam, to be taken of course with 'capit,' not 'conata.'

Frustratur; nullo citharae convivia cantu,
Non pueris lasciva sonant. Quis cernere curis
Te vacuum potuit? quis tota mente remissum,
Aut indulgentem dapibus, ni causa juberet
Laetitiae? Non indecores aeraria lassant
Expensae: parvo non improba litera libro
Absentum condonat opes. A milite parcus
Diligeris; neque enim neglectas pace cohortes
Tum ditas, cum bella fremunt. Scis nulla placere
Munera, quae metuens illis, quos spreverit, offert
Serus et incassum servati prodigus auri.
Antevenis tempus, non expectantibus ultro
Munificus, mensaeque adhibes et nomine quemque
Compellas, clari, sub te quod gesserit olim,
Admonitor facti; figendaque sensibus addis
Verba, quibus magni geminatur gratia doni.
Nec si quid tribuas, jactatum saepius idem
Exprobrare soles: nec quos promoveris, alto
Turgidus alloqueris fastu; nec prospera flatus
Attollunt nimios. Quin ipsa superbia longe
Discessit, vitium rebus sollemne secundis,
Virtutumque ingrata comes. Contingere passim
Affarique licet. Non inter pocula sermo
Captatur, pura sed libertate loquendi
Seria quisque jocis nulla formidine miscet.
Quem videt Augusti socerum regnique parentem,

46. Lassant, as we say, 'burthen' or 'exhaust the treasury.' Gesner suspects, and very probably, that Claudian wrote 'laxant.'

47. Expensae, a word found in no poet or prose author but Claudian; the usual form is 'impensae.'

48. Condonat, 'awards to others,' or 'confiscates to the treasury;' one edition has 'condemnat.'

Parcus, 'though thrifty,' i. e. not courting their influence or favour by largesses.

52. Incassum, if taken with 'servati,' must mean that it was of no use hoarding it, as it must be lavished in the end; but it is better to join it with 'prodigus,' i. e. such gifts, however profuse, yield no fruits of gratitude. Cp. In Eutrop. 2. 319 'nec grata timentum Munera.'

53. Ultro, with 'munificus,' 'forwardly generous,' explained by 'non expectantibus.'

58. Jactatum, equivalent to 'jactando:' cp. Ov. M. 1. 25 'dissociata' = 'dissociando.'

Idem marks the inconsistency between the generosity implied in 'tribuere,' and the ungenerousness of casting the favour in the receiver's teeth.

65. Pura, i.e. unmixed with either fear or licence: 'libertate' is either the ablative absolute, or ablative of circumstance.

67. Socerum: Honorius was married to Maria, daughter of Stilicho.

Miratur conviva parem, cum tanta potestas
Civem lenis agat. Te doctus prisca loquentem,
Te matura senex audit, te fortia miles,
Adspersis salibus, quibus haud Amphiona quisquam
Praeferat Aonios meditantem carmine muros,
Nec velit Orpheo migrantes pectine silvas.

CXXXIII.

DE BELLO GETICO. 598 to end.

THIS is Claudian's 'strong and elegant peroration' to his Poem on the Gothic war, consummated by the 'Battle of Pollentia' (twenty-five miles S. E. from Turin), in which Stilicho surprised and overthrew Alaric with his spoil-encumbered host. The Roman conquerors, in their longing to avenge the calamities inflicted on the empire by the Goths, disregarded the spoils of Corinth and Argos, and thirsted only for the blood of their foes. They set free many thousand prisoners from Gothic chains, who kissed the hands of their deliverers, and went to carry the praises of Stilicho through the provinces of Italy. 'The wife of Alaric, who had impatiently claimed his promise of Roman jewels and patrician handmaids, was reduced to implore the mercy of the insulting foe. Pollentia and its neighbouring battle-field of Vercellae will ever be remembered as the chosen spots of Roman vengeance, the graves of barbarian valour, and the glorious monuments of Marius and Stilicho,—the two illustrious generals who had vanquished on the same ground the two most formidable enemies of Rome.' See Gibbon, c. 30.

QUIS Musis ipsoque licet Paeane recepto
Enarrare queat, quantum Gradivus in illa
Luce suae dederit fundator originis Urbi?

68, 69. Cum .. agat, 'because so great a lord modestly acts the citizen.' Gesner compares the common use of the Italian 'Podesta' for a magistrate.

72. Meditantem .. muros, a somewhat forced expression = 'designing' or 'framing through his lay the walls of Thebes:' 'meditari carmina' was in the power of any minstrel: it was reserved for the 'Thebanae conditor urbis,' 'meditari muros carmine.' Some MSS. have 'Aonias .. musas,' a very tame substitution for the more difficult phrase.

73. Migrantes pectine silvas, an inverted expression for 'pectinem moventem silvas.'

1. Recepto, i.e. though inspired by Apollo: cp. Laud. Stil. 2. 101 (2) 'Deae junxere choros unoque receptae Pectore.'

3. Originis, with 'quantum,' = 'how

Altius haud unquam toto descendimus ense
In jugulum Scythiae: tanta nec clade superbum
Contudimus Tanain, vel cornua fregimus Istri.
Invisum miles sitiens haurire cruorem
Per varias vestes onerataque plaustra metallo
Transit, et argenti cumulos; et caedis avarus
Contemptas proculcat opes. Pretiosior auro
Sanguis erat: passim neglecti prodiga lucri
Ira furens strictis odium mucronibus explet.
Purpureos cultus absumptique igne Valentis
Exuvias, miserisque graves crateras ab Argis,
Raptaque flagranti spirantia signa Corintho,
Callidus ante pedes venientibus objicit hostis
Incassum: neque enim feralis praeda moratur,
Sed justos praebent stimulos monumenta doloris.
Asseritur ferro captivum vulgus, et omnes
Diversae vocis populi, quos traxerat hostis
Servitio, tandem dominorum strage redempti
Blanda cruentatis affigunt oscula dextris,
Desertosque Lares et pignora laeta revisunt.
Miratur sua quemque domus, cladesque renarrant
Ordine, tum grati referunt miracula belli.

much of its founder's spirit he lent that day to the hosts of Rome,' a somewhat harsh expression.

6. Cornua, 'Ister's strength,' i. e. the nations on the banks of the Danube. Rivers, either from their impetuosity or their curving banks or the roar of their torrent, are commonly represented in the Greek and Latin poets as figures with horns: cp. Laud. Stil. 1. 220 'Rhenumque minacem Cornibus effractis adeo mitescere cogis;' so 'corniger' Virg. Ae. 8. 77.

8. Varias vestes, like 'the prey of divers colours of needle-work,' in Deborah's song, Judges 6. 30.

9. Avarus, used purposely = 'greedy of blood alone tramples with scorn on gold:' their 'avaritia' was not the ordinary kind: but there is much repetition of the same idea in this and the following lines.

13. Absumptique igne: the emperor Valens was burnt in a cottage where he had taken refuge after the defeat of his army by the Goths in the battle of Adrianople, A.D. 378: see Gibbon, c. 26. Whether Alaric had these very spoils in his camp may be doubted as a matter of history, but it adds considerable effect to the picture.

15. Signa Corintho, imitated from Virg. G. 3. 34. Alaric had sacked Greece only a few years before his invasion of Italy: hence 'miseris' as the epithet of 'Argis.'

17. Feralis, not accus. = 'ferales,' but with 'praeda,' 'doomed spoil,' i. e., as the next line shews, fated to excite greater fury in the victors and bring heavier vengeance on the vanquished. Gesner quotes the similar artifice of Mithridates referred to by Cic. Leg. Manil c. 9.

18. Monumenta doloris, an allusion to Virg. Ae. 12. 945, where the same words are applied to the spoils of Pallas, the sight of which infuriates Aeneas.

19. Asseritur ferro, 'emancipated by the sword,' not by the 'vindicta,' after the well-known phrase 'manu in libertatem asserere.'

22. Blanda cruentatis: 'Suavitas ex paradoxo' (Gesner).

25. Tum grati, the best reading per-

Quis tibi nunc, Alarice, dolor, cum Marte perirent
Divitiae spoliisque diu quaesita supellex,
Pulsaretque tuas ululatus conjugis aures;
Conjugis, invicto quae dudum freta marito
Demens Ausonidum gemmata monilia matrum
Romanasque alta famulas cervice petebat!
Scilicet Argolicas Ephyreiadasque puellas
Coeperat et pulchras jam fastidire Lacaenas.
Sed dea quae nimiis obstat Rhamnusia votis,
Ingemuit flexitque rotam: domat aspera victos
Pauperies, unoque die Romana rependit
Quidquid ter denis acies amisimus annis.
O celebranda mihi cunctis Pollentia saeclis!
O meritum nomen felicibus apta triumphis!
Virtutis fatale solum; memorabile bustum
Barbariae! nam saepe locis ac finibus illis
Plena lacessito rediit vindicta Quirino.
Illic Oceani stagnis excita supremis
Cimbrica tempestas, aliasque immissa per Alpes
Isdem procubuit campis. Jam protinus aetas
Adveniens geminae gentis permisceat ossa,
Et duplices signet titulos, commune tropaeum:
Hic Cimbros fortesque Getas, Stilichone peremptos

haps of the varying MSS., 'tell over again the wondrous blessings of the war,' in reference to the marvellous deliverance of Honorius by Stilicho.

27. Spoliis .. supellex, 'furniture through long time (rather than 'long ago') won by, or in, the spoils of war.'

31. Alta .. cervice, i.e. haughtily demanding: see on In Ruf. 1. 53; cp. ib. 2. 294 'magna cervice triumphat.' This seems better than to take it of the 'famulae' with tall shoulders to bear her 'lectica.'

32. Argolicas, the enslaved maidens of Argos and Corinth lately ravaged: see on v. 15.

34. Rhamnusia: see on Catull. 62 (64). 395.

35. Ingemuit need not necessarily imply anger, but that Nemesis unwillingly checked the career of Fortune's spoiled child.

36. Romana, somewhat awkwardly separated from its subject 'acies' in the next line.

39. Apta, used as in Plautus and Terence for an active participle, like the compound 'adeptus.' The poet plays on the name 'Pollentia' as connected with 'pollere.' Weber unnecessarily places a comma after nomen.

40. Virtutis: best taken with 'solum,' 'fatale' being constructed with the dative: Heinsius accordingly would read 'virtuti.'

44. Cimbrica tempestas: referring to Marius' victory over the Cimbri and Teutones on the field of Vercellae, which however was sixty miles from Pollentia. Claudian is thinking of Virg. Ae. 7. 222, 223, and perhaps of ib. 10. 13.

Alias, i.e. by another passage of the Alps than that of the 'Julian,' crossed by Alaric.

48. Hic: the proposed inscription for the trophy on the battle-field.

Et Mario, claris ducibus, tegit Itala tellus.
Discite vesanae Romam non temnere gentes! 50

CXXXIV.

DE RAPTU PROSERPINAE.

Lib. II. 322–363.

Proserpine's reception in the realms below as the bride of Pluto is here described. The pale kingdom brightens up with joy, and feasting and song take the place of punishment and grief. The Furies even indulge in wine, and the birds skim unhurt over the pestilent waters of Avernus. Acheron runs milk, and Cocytus wine. No spirits of Death roam on earth, and Charon sits reed-crowned in his idle boat. At the rise of Hesperus the bride is escorted to her chamber, while Night stands by to give her blessing on the happy union.

Reginam casto cinxerunt agmine matres
Elysiae, teneroque levant sermone timores,
Et sparsos religant crines, et vultibus addunt
Flammea, sollicitum praevelatura pudorem.
Pallida laetatur regio, gentesque sepultae 5
Luxuriant, epulisque vacant genialibus Umbrae.
Grata coronati peragunt convivia Manes.
Rumpunt insoliti tenebrosa silentia cantus.
Sedantur gemitus: Erebi se sponte relaxat
Squalor, et aeternam patitur rarescere noctem. 10
Urna nec incertas versat Minoia sortes:
Verbera nulla sonant, nulloque frementia luctu
Impia dilatis respirant Tartara poenis.

50. This noble line seems moulded on Virgil's well-known 'Discite justitiam moniti et non temnere Divos' Ae. 6. 620.

4. Flammea, in its strict sense, 'the bridal veil.'

Praevelatura: the verb is not found before Claudian's time; one MS. has 'praevallatura.' A similar confusion exists in Laud. Stil. 2. 189.

6. Genialibus, as in the phrase 'lectus genialis,' 'the nuptial feast.' Cp. Virg. Ae. 6. 656 'Conspicit, ecce, alios dextra laevaque per herbam Vescentes laetumque choro Paeana canentes.'

10. Rarescere, 'to lose the thickness of its gloom.' The 'clarescere' of one MS. is perhaps only an explanation of 'rarescere.'

11. Urna. Virg. Ae. 6. 432 'Quaesitor Minos urnam movet:' see on Prop. 5 (4). 11, 19.

Non rota suspensum praeceps Ixiona torquet:
Non aqua Tantaleis subducitur invida labris:
Et Tityos tandem spatiosos erigit artus,
Squalentisque novem detexit jugera campi;
Tantus erat! laterisque piger sulcator opaci
Invitus trahitur lasso de pectore vultur,
Abreptasque dolet jam non sibi crescere fibras.
Oblitae scelerum formidatique furoris
Eumenides cratera parant, et vina feroci
Crine bibunt; flexisque minis jam lene canentes
Extendunt socios ad pocula plena cerastas,
Ac festas alio succendunt lumine taedas.
Tunc et pestiferi pacatum flumen Averni
Innocuae transistis aves, flatumque repressit
Amsanctus: tacuit fixo torrente vorago.
Tunc Acheronteos mutato gurgite fontes
Lacte novo tumuisse ferunt, hederisque virentem
Cocyton dulci perhibent undasse Lyaeo.
Stamina nec rupit Lachesis; nec turbida sacris
Obstrepitant lamenta choris; mors nulla vagatur
In terris, nullaeque rogum planxere parentes;
Navita non moritur fluctu, non cuspide miles.
Oppida funerei pollent immunia leti;

15. Tantaleis. Some read here 'Tantalicis,' as in Sen. Thyest. 228. The line that once followed this in some editions, 'Solvitur Ixion: invenit Tantalus undas,' was rightly ejected by Heinsius. The rhythm of some parts of this description is marred by the sense too frequently ending with the single lines.

18. Sulcator. Nouns of this termination are very common inventions of the poets of the silver age, e. g. 'mutator,' 'simulator,' 'haustor,' 'finitor,' 'editor,' 'consultor,' 'humator,' 'temerator,' 'reparator,' 'mugitor,' and others.

Piger, either 'at his leisure,' or 'lazy with surfeit:' see the lines of Virgil, Ae. 6. 596 foll.

Opaci, 'deep-hidden:' 'habitatque sub alto Pectore, nec fibris requies datur ulla renatis' Virg. l. c.

22, 23. Cratera parant; instead of the χοὰς δοίνους νηφάλια μειλίγματα usually ascribed to them (cp. Aesch. Eum. 106), 'the Furies now mix a bowl of wine,' and drink from it through the mouths of the serpents that are to them for hair—a bold image.

25. Alio, i. e. than that with which they terrify the guilty, which is kindled from the fiery waters of Phlegethon.

27. Aves: see Virg. Ae. 6. 239 'Quam super haud ullae poterant impune volantes Tendere iter pennis:' so Lucr. 6. 740 foll.

28. Amsanctus: see Virg. Ae. 7. 565 foll.

30. Hederisque virentem. The idea of the river and its personification crowned with ivy seems blended here: ivy was sacred to Bacchus: yew would have been the natural ornament of Cocytus.

32. Rupit, the function of Atropos rather than Lachesis strictly.

33. Obstrepitant, 'interrupt,' a word not found elsewhere.

Impexamque senex velavit arundine frontem
Portitor, et vacuos egit cum carmine remos.
Jam suus inferno processerat Hesperus orbi.
Ducitur in thalamum virgo: stat pronuba juxta
Stellantes Nox picta sinus, tangensque cubile
Omina perpetuo genitalia foedere sancit.

37. Arundine, 'a crown of reeds,' in token of his mirth. The 'crines' of several editions would seem to have arisen from groundless repugnance to the expression 'pectere frontem.'

39. Suus. The realms below have their own sun and stars: see v. 282 foll. of this Book, 'sunt altera nobis Sidera: sunt orbes alii, lumenque videbis Purius, Elysiumque magis mirabere solem.' For the time and its customary ceremony see Catull. 60(62).

40. Ducitur; this was the office of the 'pronuba,' or brideswoman. Cp. Ov. Her. 2. 117 'Pronuba Tisiphone thalamis ululavit in illis.' Claudian uses 'nox pronuba' as simply = bridal night, Quart. Cons. Hon. 644 'Cum tibi prodiderit festas nox pronuba taedas.'

AURELIUS PRUDENTIUS.

LIFE OF PRUDENTIUS.

AURELIUS PRUDENTIUS CLEMENS (as he tells us in the brief metrical Autobiography prefixed to his poems) was born in the north of Spain, A.D. 348. Having been educated in the schools of the Rhetoricians, he began public life, like so many of the Roman poets, in the profession of a pleader, and was afterwards appointed by Theodosius judge over a district of Spain. His active and successful discharge of these offices induced Theodosius (or Honorius) to promote him to some post of honour about the Emperor's person. In his youth he had been gay and dissipated: but after the busy years of his middle life were past, a change seems to have come over him, when, dissatisfied with the pleasures and honours of the world, he gave himself up to religious exercises, and the composition of sacred poetry, devotional, polemical, and dogmatic. His poems he published when fifty-seven years old, A.D. 405, after which date we know no more of his history.

Among the Christian poets of the declining empire, Prudentius is generally pronounced to be the first in merit, as he is also one of the earliest in point of time. Dressel however is disposed to place his predecessors Juvencus and Victorinus above him in purity of style, while Niebuhr, apparently on very inadequate grounds, awards the palm of poetic skill to Hilary of Arles. Perhaps it may be said, that, without any natural gift for poetry, Prudentius' excellence lay in the boldness and ingenuity with which he adapted the diction and metres of classical Latin to express an altogether new body of thought and feeling. Conscious of the wants of his age, he did not hesitate to revive old words and forms, and to coin new ones, with more regard to their expressiveness and precision of meaning than to their elegance, euphoniousness, or correct formation. The aim of the Christian poet is no more to delight and amuse, or to exhibit his own genius and skill, but to teach lessons of faith, to inspire the feelings and frame the utterances of piety; hence the dry, prolix, doctrinal

details that are intermixed with even the best lyrical pieces of Prudentius; while such subjects as the 'Apotheosis' and 'Hamartigenia' could afford no field for high poetic capabilities, even if he had possessed them. Mythology in the new order of poetry has disappeared to make room for Allegory, which, in the hands of Prudentius, has all the tediousness with none of the beauty possessed by the legends of Paganism. As to his varied versification, the lyrical metres are very superior in their lightness and flow to his cramped and ponderous hexameters; but in all of them the greatest licences are taken with the laws of prosody, the accentual rather than the quantitative value of syllables being regarded, whenever it best suited the poet's convenience. It was not that Prudentius was ignorant of the best classical poets, of whom, in particular Horace, his works betray study and imitation; but as with the phraseology, so with the metre and prosody, of heathen poetry, he saw that both must undergo modification in the way of greater freedom and flexibility, if they were ever to be of service in expressing Christian feeling and Church doctrine. In short, Prudentius has his distinct place and office in the field of Latin literature, as the chief author who bridged the gulf between Pagan poetry and Christian hymnology; he has certainly no pretensions to be called, as by Bentley, 'the Horace and Virgil of the Christians.'

The earliest extant MSS. of Prudentius belong to the tenth century.

CXXXV.

AURELIUS PRUDENTIUS.

CATHEMERINON X. 36–135.

(Metre Anapaestic Dimeter Catalectic.)

THIS is part of Prudentius' famous 'Funeral Hymn,' proclaiming the certainty of the Resurrection of Body and Spirit. Hence the honour due and paid to the dead, as to men who have only fallen asleep, and are soon to be awakened. Piety and sympathy alike prompt us to shew the same respect to the outcast dead that was shewn by Tobit, who received his reward in the recovery of his sight, that recovery being also symbolical of higher truths. Death and suffering form the road to life and glory; the risen body will know no decay or disease. Hence the folly of sorrowing and shrieking for the dead, and thus impugning the wisdom of Providence. The earth shall take the body into its keeping like a seed, and shall one day render it back perfected in the image of its Creator.

VENIENT cito saecula, cum jam
Socius calor ossa revisat
Animataque sanguine vivo
Habitacula pristina gestet.

Quae pigra cadavera pridem
Tumulis putrefacta jacebant,

2. Socius, not a substantive with 'revisat,' but an adjective with 'calor,' like 'hospita viscera' v. 30 of this Hymn; cp. below, v. 8 'animas comitata priores.'

Calor here signifies the 'soul,' the 'ignis' of v. 29 of this Hymn; so in the best poets it means 'the glow of life,' e. g. Virg. Ae. 4. 705 'Dilapsus calor:' Id. 3. 308 'calor ossa reliquit' (of Andromache fainting).

4. Habitacula; a late word, not found in classical, but frequent in Christian, poets.

5. Pigra (preferable to the 'nigra' of some editions) is contrasted with 'rapientur' v. 7.

Volucres rapientur in auras
Animas comitata priores.

Hinc maxima cura sepulcris
Impenditur, hinc resolutos
Honor ultimus accipit artus
Et funeris ambitus ornat.

Candore nitentia claro
Praetendere lintea mos est,
Adspersaque myrrha Sabaeo
Corpus medicamine servat.

Quidnam sibi saxa cavata,
Quid pulcra volunt monumenta,
Nisi quod res creditur illis
Non mortua, sed data somno?

Hoc provida Christicolarum
Pietas studet, utpote credens
Fore protinus omnia viva,
Quae nunc gelidus sopor urget.

Qui jacta cadavera passim
Miserans tegit aggere terrae,
Opus exhibet ille benignum
Christo pius omnipotenti:

Quia lex eadem monet omnes
Gemitum dare sorte sub una,
Cognataque funera nobis
Aliena in morte dolere.

12. Funeris ambitus, 'the funeral pomp,' in reference especially to the processions with which the corpse was borne to the Catacombs.

15, 16. Sabaeo . . medicamine, i. e. incense used in embalming.

17. Saxa cavata describe both the cave-sepulchres of the East and the catacombs of the West.

20. Somno: Dressel compares Cic. Tuscul. Quaest. 1, 22 'Caerimoniis sepulcrorum intelligi, excessu vitae non sic deleri hominem, ut funditus interiret.'

24. Urget, not 'arcet,' is the true reading. Prudentius perhaps has in his mind Hor. Od. 1. 24, 1 'Ergo Quintilium perpetuus sopor urget.'

25. Passim, with 'jacta,' = 'flung anywhere at random.'

Sancti sator ille Tobiae,
Sacer ac venerabilis heros,
Dapibus jam rite paratis
Jus praetulit exequiarum.

Jam stantibus ille ministris
Cyathos et fercula liquit,
Studioque accinctus humandi
Fleto dedit ossa sepulcro.

Veniunt mox praemia coelo
Pretiumque rependitur ingens,
Nam lumina nescia solis
Deus inlita felle serenat.

Jam tunc docuit Pater orbis,
Quam sit rationis egenis
Mordax et amara medela,
Cum lux animum nova vexat.

Docuit quoque non prius ullum
Coelestia cernere regna,
Quam nocte et vulnere tristi
Toleraverit aspera mundi.

Mors ipsa beatior inde est,
Quod per cruciamina leti
Via panditur ardua justis
Et ad astra doloribus itur.

33. See Book of Tobit, ch. 2. 1–7, where the good man leaves his feast to bury a dead and neglected countryman.

35. Rite refers to the 'holy feast of the seven weeks,' during which 'the good dinner had been prepared for Tobit.'

40. Fleto: 'Therefore I wept, and after the going down of the sun, I went and made a grave and buried him,' Tobit l. c.

44. Felle, 'the gall' of the fish, with which Tobias cured his father's blindness; see ch. 11.

45. Jam tunc, i.e. in that was early prefigured what afterward was more clearly taught. Such allegorical interpretations are very frequent in the theology of Prudentius' times.

47. Mordax: see Tobit 11. 12. 'His eyes began to smart' just before they were opened.

53. Beatior, = 'beata magis quam misera,' seems to be the force of the comparative.

Inde, i. e. 'ex hac re,' explained by 'quod' etc.

54. Cruciamina, like 'ululamina' v. 78, not found in any classical author, though such formations are very common: see on Ov. M. 15. 200 (48), and Ausonius Mosella 32 (10).

Sic corpora mortificata
Redeunt melioribus annis,
Nec post obitum recalescens
Compago fatiscere novit.

Haec, quae modo pallida tabo
Color albidus inficit ora,
Tum flore venustior omni
Sanguis cute tinget amoena.

Jam nulla deinde senectus
Frontis decus invida carpet,
Macies neque sicca lacertos
Suco tenuabit adeso.

Morbus quoque pestifer, artus
Qui nunc populatur anhelos,
Sua tunc tormenta resudans
Luet inter vincula mille.

Hunc eminus aere ab alto
Victrix caro jamque perennis
Cernet sine fine gementem,
Quos moverat ipse dolores.

Quid turba superstes inepta
Clangens ululamina miscet?
Cur tam bene condita jura
Luctu dolor arguit amens?

60. Compago; cp. Cic. de Sen. 21 'dum sumus in his inclusi compagibus corporis.'

Novit, poetical usage, as in the best authors, for 'potest,' as 'nescit' for 'nequit.'

65. Deinde is here a trisyllable: in Virgil and all good poets it is a dissyllable. Prudentius uses it so again, Dittochaeon 1. 1 'Eva columba fuit tunc candida, nigra deinde:' cp. 'deinceps' Cath. 7. 136.

70, 71. Populatur, 'wastes,' 'ravages,' as in Ov. Med. Fac. 45 'formam populabitur aetas:' cp. Sen. Hippol. 1096 (60) 'Et ora durus pulcra populatur lapis.' Disease (personified) shall suffer the same torments he has inflicted; hence 'resudans,' 'sweating with fever in retribution.' 'Resudare,' a post-classical word, is used actively, Apoth. 719 'Crudus conviva resudat congeriem ventris;' here however it is neuter, 'tormenta' being constructed with 'luet.'

73. Aere. One edition alters this into 'aethere:' but the words are not seldom interchanged; besides 'altus aer' = 'aether.'

76. Moverat, i.e. had awakened in others.

77. Turba superstes, best taken of the surviving relatives, = 'turba superstitum,' not of the 'praeficae' or hired female mourners.

Inepta of course goes with 'ululamina.'

79, 80. Cur . . . amens, 'why does frantic grief by its wailings impeach the

Jam maesta quiesce querela,
Lacrimas suspendite matres,
Nullus sua pignora plangat,
Mors haec reparatio vitae est.

Sic semina sicca virescunt
Jam mortua jamque sepulta,
Quae reddita caespite ab imo
Veteres meditantur aristas.

Nunc suscipe terra fovendum,
Gremioque hunc concipe molli:
Hominis tibi membra sequestro,
Generosa et fragmina credo:

Animae fuit haec domus olim
Factoris ab ore creatae,
Fervens habitavit in istis
Sapientia principe Christo.

Tu depositum tege corpus,
Non immemor ille requiret
Sua munera fictor et auctor
Propriique aenigmata vultus.

well-framed laws of heaven,' viz. that death should be the gate of life: see above, vv. 53–58.

83. Pignora, used by classical poets and prose writers for 'children' and 'relatives.' Cp. Cath. 12. 148.

84. Reparatio, a word not found in previous authors, 'death is the regaining or renewal of life.'

88. Meditantur, 'purpose bursting into ears as before;' cp. Hor. Od. 3. 22, 7, and Ausonius, Rosae 30 (of a budding rose) 'Jam meditans foliis se numerare suis.'

91. Hominis, like 'generosa' in the next line, is emphatic, = 'nothing less than a man's.'

Sequestro, 'give into your keeping,' a post-classical word. Dressel quotes a similar use of the verb from Tertullian. Heinsius conj. 'sequestrae' to go with 'tibi.'

95. Istis, referring to the 'membra' and 'fragmina' of vv. 91, 92.

100. Aenigmata, 'the image;' cp. the Vulgate version of 1 Cor. 13. 12 'videmus nunc per speculum in aenigmate.' See a similar use of the word by Prudentius, Perist. 2. 118 'argenteorum aenigmatum.'

CXXXVI.

CATHEMERINON XII. 93–140; 185–208.

(Metre Iambic Dimeter Acatalectic.)

AN extract from the 'Hymn of the Epiphany.' Herod gives orders for the 'Massacre of the Innocents,' who are forthwith slain, drowned, or dashed to pieces, cut off like budding roses on the threshold of life, but who now, as the proto-martyrs of Christ, play before the throne with crowns on their heads and palms in their hands. From the vain cruelty of Herod the Virgin's Babe is saved, and now is worshipped, not only by Israelite believers, but also by Gentiles, who have forsaken their idols for their true king—the Supporter of the Weak, the Saviour of the Lost, the Restorer of the Dead.

AUDIT tyrannus anxius
Adesse regum principem,
Qui nomen Israel regat
Teneatque David regiam.

Exclamat amens nuntio,
Successor instat, pellimur;
Satelles i, ferrum rape,
Perfunde cunas sanguine.

Mas omnis infans occidat,
Scrutare nutricum sinus,
Interque materna ubera
Ensem cruentet pusio.

3. Nomen, the 'race' or 'stock' of Israel, as in the classical phrases 'Latinum,' 'Romanum,' etc.

7. Satelles i. Some of the older MSS. give 'Satelles ferrum rape,' one with 'vade' (the gloss of 'i') written over 'rape.' The readings 'Ferrum satelles arripe,' 'corripe' are mere attempts to patch the line. The text best expresses the rapidity and eagerness of the command, like Perist. 14. 65.

12. Pusio: this diminutive of 'pusus' = 'puer' is found in Cicero and Juvenal: Prudentius uses also the feminine 'pusiola,' Fr. 'pucelle.'

Suspecta per Bethlem mihi
Puerperarum est omnium
Fraus, ne qua furtim subtrahat
Prolem virilis indolis.

Transfigit ergo carnifex
Mucrone destricto furens
Effusa nuper corpora,
Animasque rimatur novas.

Locum minutis artubus
Vix interemptor invenit,
Quo plaga descendat patens
Juguloque major pugio est.

O barbarum spectaculum!
Inlisa cervix cautibus
Spargit cerebrum lacteum
Oculosque per vulnus vomit:

Aut in profundum palpitans
Mersatur infans gurgitem,
Cui subter artis faucibus
Singultat unda et halitus.

Salvete flores martyrum,
Quos lucis ipso in limine
Christi insecutor sustulit,
Ceu turbo nascentes rosas:

Vos prima Christi victima,
Grex immolatorum tener,
Aram ante ipsam simplices
Palma et coronis luditis.

19. Effusa, 'born:' cp. Cath. 7. 59 'Nec ante partu de senili effusus est.' 'Edita' would be the classical expression.

20. Rimatur, 'rifles:' like Virgil's use of the word, Ae. 6. 599 'Viscera rimaturque epulis,' of the vulture; cp. the similar usage of 'scrutari.'

28. Vomit, sc. 'cervix,' which is here used for the head, more particularly, of the infant; 'the eyes start out of the head through the gaping wound.'

31, 32. Cui . . halitus, 'deep in its choking throat gurgles the water, and the gasping breath.'

39. Aram ante ipsam: some read 'sub ipsam,' which suits Rev. 6. 9 'I saw *under* the altar the souls of them that were slain:' but MS. authority is in favour of the text, which represents them as victims sporting before the altar on which they are slain. Non-elision is common in Prudentius, both in his Lyrics and Hexameters; while there are a few well-known instances of the hiatus even in Horace's Odes.

Quid proficit tantum nefas,
Quid crimen Herodem juvat?
Unus tot inter funera
Impune Christus tollitur.

Inter coaevi sanguinis
Fluenta solus integer
Ferrum, quod orbabat nurus,
Partus fefellit virginis.

* * * *

Hic rex priorum judicum,
Rexere qui Jacob genus,
Dominaeque rex ecclesiae,
Templi et novelli et pristini.

Hunc posteri Efrem colunt,
Hunc sancta Manasse domus,
Omnesque suspiciunt tribus
Bis sena fratrum semina.

Quin et propago degener
Ritum secuta inconditum,
Quaecumque dirum fervidis
Baal caminis coxerat,

Fumosa avorum numina
Saxum, metallum, stipitem,
Rasum, dolatum, sectile
In Christi honorem deserit.

44. Tollitur (as in v. 148 of this Hymn, 'puerile pignus tollere') might be taken to mean, 'is reared,' 'brought up,' but it is simpler to take it = 'is removed,' i. e. into Egypt: cp. v. 15 'ne qua furtim subtrahat.'

47. Nurus, 'wedded matrons,' in contrast with 'virginis.'

51, 52. Dominae, i. e. not the servile church, under bondage to the Law, but the new Jerusalem: see Gal. 4. 26. 'Geminae' has been conjectured for 'dominae.' So templi novelli, i. e. the Christian Temple of the Spirit, or the temple of the Revelation (c. 21. 22).

57. Propago: the heathen are here meant, as distinct from the Jews just mentioned.

60. Baal, the image of the fire-god, used here as a generic name (Dressel thinks) for any idol. Cp. Apoth. 325 'caput et jam coctile Baal finxerat?'

61. Fumosa, either expressing their antiquity, as in Juv. 8. 8 'Fumosos equitum cum dictatore magistros,' i. e. blackened with age and dust, or, (as Dressel prefers) 'begrimed with the smoke of sacrifices offered to them.' Cp. Hamart. 404 'fumosos lapides.'

Gaudete quidquid gentium est,
Judaea, Roma et Graecia,
Aegypte, Thrax, Persa, Scytha,
Rex unus omnes possidet.

Laudate vestrum principem
Omnes beati ac perditi,
Vivi, imbecilli ac mortui:
Jam nemo posthac mortuus.

CXXXVII.

APOTHEOSIS, 435–502.

SINCE the Birth of Christ the oracles grew dumb; the heathen temples were razed by the emperors, who knelt before the standard of the Cross. Julian alone, traitor to none but God, still bowed to idols; but even his reverence for them was on one occasion shaken, when the presence of a Christian soldier at a sacrifice to Hecate was sufficient to frustrate the ceremony, make the incantations of no effect, dismay the emperor, and convert the witnesses of the miracle.

Ex quo mortalem praestrinxit spiritus alvum,
Spiritus ille Dei, Deus et se corpore matris
Induit atque hominem de virginitate creavit:
Delphica damnatis tacuerunt sortibus antra,
Non tripodas cortina tegit, non spumat anhelus
Fata Sibyllinis fanaticus edita libris.

67. Thrax: the poet passes from the names of the countries to those of their inhabitants.

70, 71. Perditi, 'miserable,' 'despairing,' opp. to 'beati;' so imbecilli, 'sick,' 'weakly,' opp. to 'vivi.' 'Imbecillus' has its second syllable, which is long in classical authors, shortened by Prudentius; cp. Cath. 4. 2; Praef. ad Apoth. 31.

1. Praestrinxit (confused as usual in the MSS. with 'perstrinxit') means here 'touched:' cp. Psychom. 305 'auratis praestringens aera pennis.'

5. Cortina, the brazen 'cauldron' placed on or over the tripods: sometimes used for the tripod itself: cp. Virg. Ae. 3. 92.

Tegit: some MSS. and editions give 'regit.' For the silencing of the oracles at the birth of Christ, see on Claudian Quart. Cons. Hon. 145, and Milton, Hymn on the Nativity, and P. R. 455 foll.

Spumat, first used actively in poetry by Claudian, Rapt. Pros. 1. 281.

Perdidit insanos mendax Dodona vapores,
Mortua jam mutae lugent oracula Cumae,
Nec responsa refert Libycis in Syrtibus Ammon:
Ipsa suis Christum Capitolia Romula maerent
Principibus lucere Deum destructaque templa
Imperio cecidisse ducum: jam purpura supplex
Sternitur Aeneadae rectoris ad atria Christi,
Vexillumque crucis summus dominator adorat.
Principibus tamen e cunctis non defuit unus,
Me puero, ut memini, ductor fortissimus armis,
Conditor et legum, celeberrimus ore manuque,
Consultor patriae, sed non consultor habendae
Relligionis, amans tercentum millia divum.
Perfidus ille Deo, quamvis non perfidus Urbi,
Augustum caput ante pedes curvare Minervae
Fictilis et soleas Junonis lambere, plantis
Herculis advolvi, genua incerare Dianae:
Quin et Apollineo frontem submittere gypso,
Aut Pollucis equum suffire ardentibus extis.
Forte litans Hecaten placabat sanguine multo:
Pontificum festis ferienda securibus illic
Agmina vaccarum steterant vitulasque revincta
Fronte coronatas umbrabat torta cupressus.
Jamque insertato reserabat viscera cultro

7. Vapores, 'its maddening exhalations.' Prudentius here ascribes to Dodona what was strictly true only of Delphi, where an intoxicating vapour rose from a chasm in the 'adytum,' which inspired the prophetess.

9. Ammon: 'the Lybic Hammon shrinks his horn,' Milton. The oasis of the Ammonium was really far inland from the Syrtes. With similar vagueness Lucan calls it 'Syrticus Ammon' 10. 38.

10. Romula, like Virgil's 'Romula tellus' Ae. 6. 876: instead of the regular form of the adjective, 'Romuleus,' the noun is used adjectively: see Madv. L. Gr. § 189.

15. Unus. In the following character of Julian, Gibbon remarks that 'the consciousness of a generous sentiment seems to have raised the Christian poet above his usual mediocrity:' note to end of c. 22.

17. Ore manuque, joined by some with 'consultor,' 'celeberrimus' being taken with 'conditor.' The meaning of the next words is that 'Julian was a sound adviser of his country, save in regard to the religion she should hold.'

20. Urbi. This famous line is read and commented on by Gibbon (end of ch. 22) as 'perfidus orbi:' but there is more authority, it would appear, for 'urbi,' which Dressel reads.

23. Genua incerare: taken from Juv. 10. 55 'Propter quae fas est genua incerare deorum.' Small waxen tablets inscribed with vows were attached to the knees of images. So Hamart. 404 'Incerat lapides fumosos idololatrix Relligio:' cp. Symm. 1. 203.

24. Apollineo .. gypso, 'a plaster Apollo,' as Juv. 2. 4 'plena omnia gypso Chrysippi invenias.' The most contemptuous terms are purposely chosen in these lines to discredit idolatry.

Vittatus de more senex manibusque cruentis
Tractabat trepidas letali frigore fibras,
Postremosque animae pulsus in corde tepenti
Callidus interpres numeris et fine notabat:
Cum subito exclamat media inter sacra sacerdos
Pallidus: En quid ago? majus, rex optime, majus
Numen nescio quod nostris intervenit aris,
Quam sufferre queant spumantia cymbia lacte,
Caesarum sanguis pecudum, verbena, coronae.
Accitas video longe dispergier umbras:
Territa Persephone vertit vestigia retro
Extinctis facibus, tracto fugitiva flagello.
Nil agit arcanum murmur, nil Thessala prosunt
Carmina, turbatos revocat nulla hostia Manes.
Nonne vides, ut turibulis frigentibus ignis
Marceat, ut canis pigrescat pruna favillis?
Ecce Palatinus pateram retinere minister
Non valet: elisa destillant balsama dextra.
Flamen et ipse suas miratur vertice laurus
Cedere, et incertum frustratur victima ferrum.
Nescio quis certe subrepsit Christicolarum
Hic juvenum: genus hoc hominum tremit infula et omne
Pulvinar divum; lotus procul absit, et unctus:
Pulcra reformatis redeat Proserpina sacris.
Dixit et exanguis collabitur, ac, velut ipsum
Cerneret exerto minitantem fulmine Christum,
Ipse quoque exanimis posito diademate princeps
Pallet et adstantes circumspicit, ecquis alumnus
Chrismatis inscripto signaret tempora ligno,

32. Tractabat . . fibras; there is a double alliteration in this line; Prudentius is partial to assonances. See in this one extract, vv. 4, 6, 8, 9, 33, 37, 41, 42, 46, 47, 54, 63, 65.

34. Numeris et fine, with notabat = 'counted and measured,' unless it may be taken with 'callidus,' 'skilled in numbers and their meaning or design;' possibly a sacrificial phrase.

42. Tracto, 'trailing her scourge behind her:' some read 'fracto,' which perhaps would suit better with 'extinctis facibus.'

43. Arcanum murmur, 'the mystic hum.'

47. Palatinus, i. e. who officiated in the imperial sacrifices.

53. Lotus . . et unctus, 'avaunt ye baptized and anointed ones,' the formula wherewith Christians were commanded to depart from the pagan sacrifices. 'Unctus,' i. e. by the Holy Spirit, the 'chrisma' of v. 59.

54. Pulcra = 'fausta,' 'propitious.'

59. Chrismatis is of course to be taken with 'alumnus,' a quasi-Hebraism for 'unctus alumnus.'

Qui Zoroastreos turbasset fronte susurros.
Armiger e cuneo puerorum flavicomantum
Purpurei custos lateris deprenditur unus,
Nec negat et gemino gemmata hastilia ferro
Proicit ac signum Christi se ferre fatetur.
Prosiluit pavidus dejecto antistite princeps,
Marmoreum fugiens nullo comitante sacellum,
Dum tremefacta cohors dominique oblita supinas
Erigit ad coelum facies atque invocat Jesum.

CXXXVIII.

CONTRA SYMMACHUM II. 583–640.

THIS passage is less remarkable for its poetry than for its philosophical view of the victorious empire of Rome preparing the way for the Kingdom of Christ. The triumphs of the Romans were not the gifts of false gods, grateful for sacrifices, but were designed by Providence to break down the barriers between the jarring nationalities of the world, and familiarize them with a common yoke, by way of disciplining them for a common Christianity. An 'universal peace is struck through sea and land,' and Law, Art, Commerce, and Marriage constitute the world one city and one family. Thus the way was paved for the coming of Christ by the unity of the Empire, and the civilization of the individual subject. See Claudian, Cons. Stil. 3. 154 foll.

Vis dicam, quae causa tuos, Romane, labores
In tantum extulerit, quis gloria fotibus aucta

Inscripto . . ligno, i. e. with the sign of the cross: so Cath. 5. 95 'Lignum est quo sapiunt aspera dulcius.'

60. Zoroastreos, used generally here for magic rites. At the time when Prudentius wrote, almost every kind of sorcery was associated with the name and traditions of Zoroaster.

Fronte, i. e. where the cross would have been signed.

61. Flavicomantum, probably, as Dressel suggests, Germans, from which nation the body-guard of the emperor was chosen; see Tac. Ann. 13. 18, who also speaks of the 'rutilae comae' of the nation, Germ. c. 4.

63. Gemino . . ferro, 'jewelled shafts with two-edged points:' see woodcut in Dict. Antiqq. 'Hasta.'

64. Proicit, i. e. flings away the weapons of his office, declaring that he bears the standard, not of the emperor, but of Christ.

65. Dejecto; see v. 55.

68. Jesum. In this poem in particular (vv. 222, 417, 935, 991, 1057) Prudentius shortens the preceding vowel before 'Jesus' as a dissyllable; he rarely, if ever, scans it as a trisyllable; see Psychom. 777.

2. Fotibus, 'cherishings,' 'supports,' a post-classical word, used by Prudentius

Sic cluat, impositis ut mundum frenet habenis?
Discordes linguis populos et dissona cultu
Regna volens sociare Deus, subjungier uni
Imperio, quidquid tractabile moribus esset,
Concordique jugo retinacula mollia ferre
Constituit, quo corda hominum conjuncta teneret
Relligionis amor: nec enim fit copula Christo
Digna, nisi implicitas societ mens unica gentes.
Sola Deum novit concordia, sola benignum
Rite colit tranquilla Patrem: placidissimus illum
Foederis humani consensus prosperat orbi,
Seditione fugat, saevis exasperat armis,
Munere pacis alit, retinet pietate quieta.
Omnibus in terris, quas distinet occidualis
Oceanus roseoque aurora illuminat ortu,
Miscebat Bellona furens mortalia cuncta
Armabatque feras in vulnera mutua dextras.
Hanc frenaturus rabiem Deus undique gentes
Inclinare caput docuit sub legibus isdem,
Romanosque omnes fieri, quos Rhenus et Ister,
Quos Tagus aurifluus, quos magnus inundat Hiberus,
Corniger Hesperidum quos interlabitur et quos
Ganges alit tepidique lavant septem ostia Nili.

again, Perist. 5. 330 'Paullum benignis fotibus Recreetur.' 'Fontibus' and 'fortibus' are less probable readings.

8. Quo, 'in order that,' or ablative (sc. 'jugo') with 'conjuncta,' = 'hearts once knit by a common yoke would best be held together afterwards by a common faith.'

13. Prosperat, 'makes him favourable to the world,' not a classical use of the word: so Perist. 10. 365 'Et prosperatum dulce delectat Deum.'

14. Fugat, i. e. 'diruptum foedus humanum fugat Deum.'

16. Distinet, as Dressel reads with many MSS., seems inappropriate here, unless it can mean 'the lands that lie to the *extreme* West.' It is perhaps safer to adopt the 'continet' of some MSS., as in Symm. 2. 811: cp. Tibull. (?) 3. 1, 147.

Occidualis, a word not found before Prudentius' time.

24. Corniger Hesperidum: one of Prudentius' many imitations of Virgil: see Ae. 8. 77 'Corniger Hesperidum fluvius regnator aquarum.' Whether, as in Virgil, the Tiber is meant, or (as would better suit the passage) the Po, the 'Fluviorum rex Eridanus,' it is hard to say. 'Corniger' is here a substantive, as in Ov. M. 14. 602, = 'the river of the West,' 'gentium' or 'orarum' being supplied after 'Hesperidum.'

25. Ganges. The last syllable is always made long before a vowel by Virgil and the best poets: but no irregularity as to shortening long syllables will surprise in a writer like Prudentius, who uses 'Chalcedŏn,' 'Lacedaemŏn,' 'ŏthicus,' 'erĕmus,' 'mathĕsis,' 'hĕresis,' 'lūgubris,' 'frustră,' 'idōlium,' and many others. Hence there is no need of supposing a form 'Gangis,' as many editions read.

Jus fecit commune pares et nomine eodem
Nexuit et domitos fraterna in vincla redegit.
Vivitur omnigenis in partibus, haud secus ac si
Cives congenitos concludat moenibus unis
Urbs patria atque omnes lare conciliemur avito.
Distantes regione plagae divisaque ponto
Litora conveniunt nunc per vadimonia ad unum
Et commune forum, nunc per commercia et artes,
Ad coetum celebrem, nunc per genialia fulcra
Externi ad jus connubii: nam sanguine mixto
Texitur alternis ex gentibus una propago.
Hoc actum est tantis successibus atque triumphis
Romani imperii: Christo jam tunc venienti,
Crede, parata via est, quam dudum publica nostrae
Pacis amicitia struxit moderamine Romae.
Nam locus esse Deo quis posset in orbe feroci
Pectoribusque hominum discordibus, et sua jura
Dissimili ratione tuentibus, ut fuit olim?
Sic incompositos humano in pectore sensus,
Disjunctasque animi turbato foedere partes,
Nec liquida invisit Sapientia, nec Deus intrat.
At si mentis apex regnandi jure potitus
Pugnacis stomachi pulsus fibrasque rebelles
Frenet et omne jecur ratione coerceat una,
Fit stabilis vitae status et sententia certa
Haurit corde Deum, Domino et subjungitur uni.

27. Fraterna, 'the bonds of brotherhood,' not those of slavery, as 'domitos' would naturally suggest.

28. Omnigenis; the adjective is probably of late formation, and does not exist, as some have supposed, in Lucretius nor perhaps in Virgil; see Lachm. Lucr. 5. 440.

29. Congenitos, post-classical, used again, Psychom. 221 'congenitis ditionibus.' Observe the alliteration here.

30. Urbs patria: the latter is either a substantive in apposition, 'a city for a country,' or better, an adjective like 'avito,' as if all were born and lived in one city.

34. Genialia, here in its technical sense: see on Claudian Rapt. Pros. 2. 327(6). Caracalla, in the spirit of his famous edict, is thought to have broken down the old prejudice against the intermarriage with foreigners: see Gibbon, c. 53, who seems to question this assertion of Prudentius.

36. Alternis, i.e. belonging to opposite sides of the world (v. 31): cp. 'alternas ripas' Stat. Silv. 1. 3, 25.

40. Amicitia. The lengthening of a short vowel before two consonants at the beginning of a following word is very frequent in Prudentius.

45, 46. Animi..partes, explained in the following verses, the intellect, desires, appetites, etc. Cp. Book of Wisdom, 1. 4 'In malevolam animam non introibit sapientia, nec habitabit in corpore subdito peccatis.'

En ades omnipotens, concordibus influe terris:
Jam mundus te, Christe, capit, quem congrege nexu
Pax et Roma tenent: capita haec et culmina rerum
Esse jubes, nec Roma tibi sine pace probatur:
Et pax ut placeat, facit excellentia Romae,
Quae motus varios simul et ditione coercet
Et terrore premit.

52. Concordibus, emphatic, 'now they are in harmony and peace.'

53. Capit, 'is fit to receive thee;' 'mundus' is antecedent to 'quem.'

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CORRIGENDA.

Page 3 (v. 4), 9 (v. 80), 10 (v. 101) *for* quum *read* cum.
„ 8 (note on v. 71) *dele* reference to v. 166.
„ 26 (note on v. 330) *for* 'which' *read* 'the former of which.'
„ 27 (note on v. 359) *for* altas *read* alta.
„ 30 (v. 400) and 95 (v. 16) *for* exstinctos *read* extinctos.
„ 31 (note on v. 5) *for* adluit *read* alluit.
„ 58 and 110 *for* 'cotemporaries' *read* 'contemporaries.'
„ 73 (note on v. 13) *for* 'it' *read* 'them.'
„ 75 (note on v. 48) *for* conscius *read* conscia.
„ 78 (note on v. 13) *for* forsan *read* forsitan.
„ 90 (note on v. 57) *for* 'line .. means' *read* 'lines .. mean.'
„ 119 (note on v. 5) *for* silva *read* silvas.
„ 121 (note on v. 21) *for* '19 (18), 19' *read* '20 (19), 19.'
„ 136 (v. 24) and 224 (v. 36) *for* maius *read* majus.
„ 153 (v. 36) *dele* comma *after* dies.
„ 187 (v. 4) *for* anchora *read* ancora.
„ 196 (v. 35) *for* rapiant *read* rapiunt.
„ 202 (note on v. 66) *dele* reference to Prop. 4 (3). 1, 63.
„ 283 *For* 'twice suffering banishment under Caligula and Claudius' *read* 'suffering banishment under Claudius.'
„ 287 (v. 42) *for* moestus *read* maestus.
„ 310 (note on v. 16) *dele* colon *after* nec.
„ 317 (and note) *for* ~~sepulchro~~ *read* sepulcro.

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